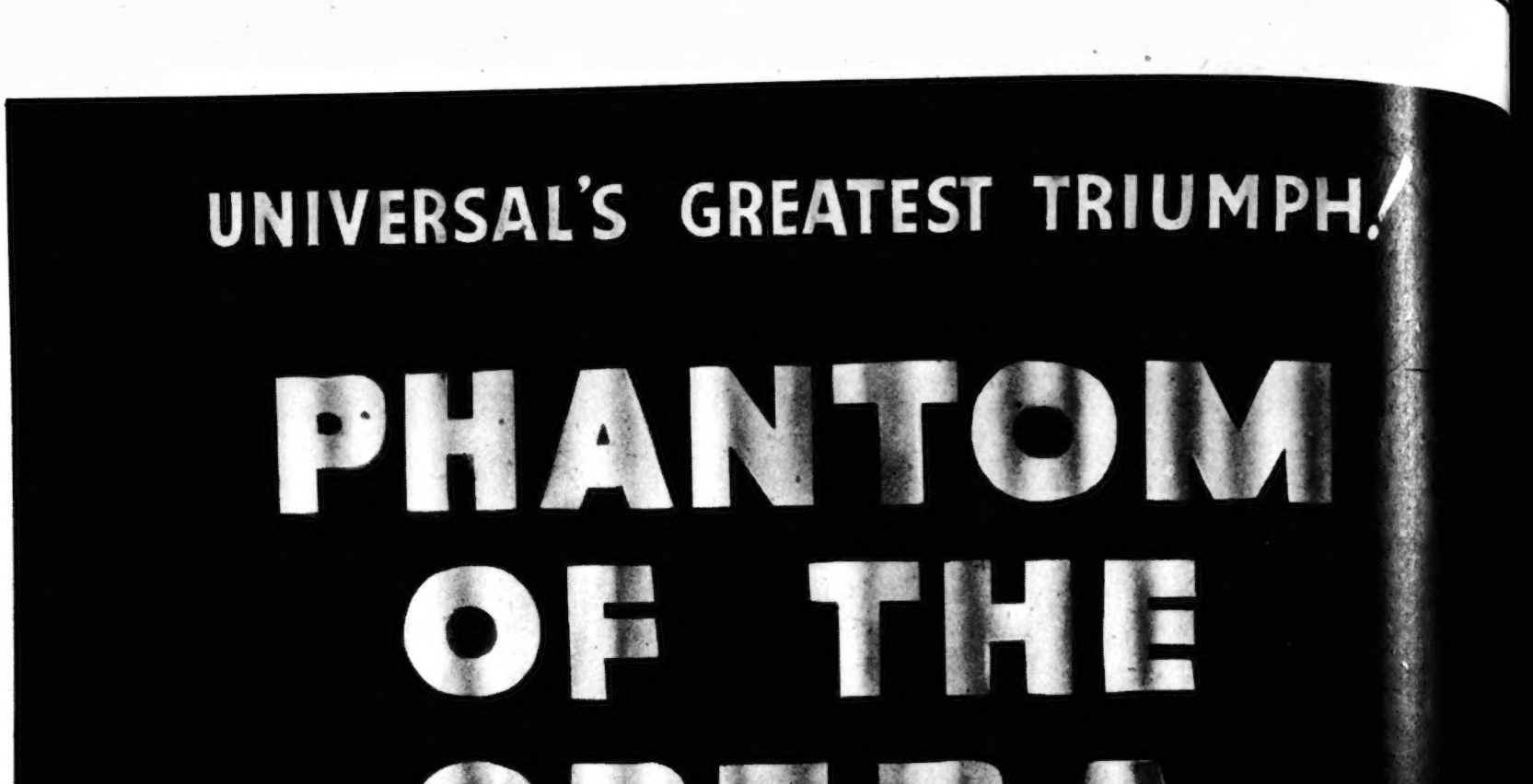
UNIVERSAL'S GREATEST TRIUMPH!

PHANTOM OF THE OPERA

IN TECHNICOLOR



Kinematograph WEEKLY

1,907. Thursday, November 4, 1943. Vol. 321

Audiences demand a WALT DISNEY SHORT PRODUCTION

NIFORM LICENSING CONDITIONS ?

Midland C.E.A. Demand

VERNMENT HESITATES TO INTERFERE WITH LOCAL AUTONOMY

EMANDS that the post-war plan for the kinema Industry should include standard licensing conditions are being le by exhibitors.

agaries of Sunday opening regulations and the varying in- retations of the 1909 Cinematograph Act by local authorities factors which have led to the crystallising of the Trade's test against the imposition of arbitrary conditions of ration.

he campaign, initiated by the C.E.A. president, for the sing of an overriding Act of Parliament which would in- porate a uniform licensing system finds considerable support. he following article the pros and cons of the situation are mined.

A request for uniformity in kinema licensing conditions which has been advocated in many quarters in recent years has been brought into prominence by the demand voiced by Birmingham and Midland C.E.A., that an early task of the Planning Committee of the parent body should be the submission to the Home Office of uniform regulations and conditions, with particular reference to Sunday opening.

This carries a step forward the crusade of Henry Simpson, who has demanded a standard licensing system operating throughout the country, a point which is being vigorously supported by many exhibitors in the branches.

It comes at a time when, everywhere, planning for this, that, or the other purpose is uppermost in the public mind, and any submission made by the C.E.A. in this direction would undoubtedly be listened to by the Home Office with courtesy and consideration.

Ease or Hardship

The point for the Trade to consider is how far such a change would benefit exhibitors as a whole. Any national set of regulations imposed rigidly, without the give and take of local adjustment might easily impose hardship in many districts now free from difficulties.

Birmingham is a case in point, where any national system might lead to amelioration of the very strict conditions which have been

Continued on page 34

£1,000 FOR RED CROSS

lifton Benevolent Fund Gift

S. W. Clift, of the Clifton Circuit, vice-president of .A., presented to Lord Iliffe, an of the Duke of Glouces- ppeal, on Thursday last, a for £1,000 as a donation he Clifton Benevolent Fund. um is in addition to the collected at the theatres his control last March.

Clift also handed Lord ive other cheques totalling eing the proceeds of the sale rammes when "Gone With nd" was exhibited at five of eatres in the Birmingham

. Fuller, general secretary of Cinematograph Exhibitors' tion, accompanied Capt.

inemas Listed for Demolition

post-war scheme for reconstruc- the centre of Leeds, two popular , the Majestic, City Square, and oliseum, Cookridge Street, are or demolition, along with other s in the area.

are Gaumont British houses, the e, which was built in the early s at a cost of £80,000, being re- as a model of modern kinema g. The Coliseum was built in

FILMS FOR THE ARMY OVERSEAS

Big Increase in Mobile Units

IN the House of Commons on Tuesday Major Nield asked the Secretary of State for War what increase there had been in recent months of mobile kinemas available for the entertainment of the Forces serving overseas.

Sir James Grigg replied that since July 1, 52 additional mobile kinemas had been provided by the Army for showing entertainment, educational and training films to the Forces overseas. A further 50 would be provided before the end of the year.

Major Nield asked if there were not some difficulty by reason of divided responsibility between E.N.S.A. and the Army Service, and would it not be better to bring the whole thing under the control of the Army.

Sir James Grigg: That is a matter which is engaging my attention. Not only is there divided responsibility, but there is also divided opinion.

Evelyn Walker asked whether the suggestion of Major Nield did not represent a waste of manpower. Was there any lack of cooperation on the part of the Army in this matter?

Sir James Grigg: With regard to the last part of the question the answer is definitely No.

PRODUCERS AND FOREIGN SALES

Rank Heads New Company

The registration of British Commonwealth Film Corporation, a private company with a capital of £5,000, takes a step farther, the scheme discussed at meetings of the British Film Producers' Association for co-operative marketing of British films in overseas markets.

The objects are described as to promote the marketing of British films in the British Isles and elsewhere.

First directors are: J. Arthur Rank, Michael Balcon, S. W. Smith and W. G. Hall. The registered offices are given as Seymour House, 17, Waterloo Place, London, S.W.1.

C.E.A. General Council delegates are being invited by J. Arthur Rank to meet the directors of G.B.-Kalee at luncheon at the Dorchester Hotel next Wednesday.

Increased A.C.T. Membership

HALF YEARLY REPORT

AN increase in membership during the past six months of 430 is recorded in the half-yearly report of the Association of Cine Technicians just issued. Total membership is now 3,319, of which 619 are serving in the Forces.

Most of the matters reported upon have already been dealt with in the KINE. These include negotiations with the B.F.P.A. and other bodies on conditions of employment which have resulted in benefit to studio employees.

Interchange with U.S.

An approach has been made to the appropriate American union suggesting that if technicians are sent to work in British studios a reciprocity agreement allowing British technicians to work in America should be concluded. This suggestion has the approval of the Ministry of Labour and the B.F.P.A.

Other matters include mention of the vacant presidency, furtherance of political objects, model constitution for joint works committees, recovery of moneys for members, and the proposed benevolent fund.

On All Fronts

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
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TURNING TIDE?

CONSIDERABLE parade has been made of the prosperity indicated in the trading results of the big circuits. The better informed realised this was likely to be only a temporary phase, but all the same it was welcome not only for itself but because we knew our Industry could do with a little increase in stature, and in hard-headed business circles nothing succeeds like success.

Although we have had our eyes open to the ebb of the tide which was to be expected when abnormal trade conditions reverted to their natural proportions, it is distinctly unpleasant to see signs of a falling off in attendances already. Forward observation-posts have already reported that the payments to the Government for Entertainment Tax are the only department which had gone up in one particular area; while takings showed a 10 per cent. reduction, and so did attendances.

In other words, the patron had made his decision when faced with the increase in prices due to the Entertainment Tax. He had gone in for the 10d. rather than the 1s. 6d. seat. Exhibitors faced with steady rises in the cost of films will certainly have their normal sales resistance fortified if and when the tendency already noted becomes widespread, and will look with cold eyes on the film salesman.

The beginning of November is not in the ordinary course of events a time to talk about falling revenue, but this year it is no good thinking of traditional ups and downs. In certain areas people still have plenty of cash and few outlets for it; in others there is evidence that the false prosperity is passing, and the money available for entertainment is finding a truer level. That the tax is to blame is largely true, but those who would remedy the ill can hardly appeal to the Chancellor of the Exchequer with any real hope.

Long Shots

SAM ECKMAN, JUN., who arrived back in England on Friday, after a short trip to America—the first for four-and-a-half years—went straight into a pile of work upon his return, and was not available at the week-end for anything more than a brief 'phone conversation.

HE does not anticipate a shortage of pictures serious enough to affect the British market, and regarding the restriction of film stock, thinks that Hollywood is adjusting itself to the cuts in a manner which enables it to go steadily on with its programmes of production.

HAVING failed to secure a meeting with renters as members of the K.R.S.—*en masse*, so to speak—the C.E.A. has asked them as individual renters to meet the Film Rentals Committee next Tuesday. The C.E.A. tactics seem to be: If your selling methods are regarded as a matter for individual renters, let us meet them in their individual capacity. At the moment of writing the matter doesn't sem much "forrarder."

I HAVE been looking at the schedule of the incidence of the Entertainments Tax issued last May by the Cinematograph Exhibitors' Association, in order to see how I would readjust taxation (as is suggested by the London branch) to lessen the gap between the shilling seat and the one-and-nine, and still provide the Chancellor of the Exchequer with his revenue.

FAR from easy is the conclusion I came to. Every time I thought of a readjustment my arithmetic went wrong or I created a similar gap at another range of payment. So I am leaving it to more competent minds to adjust.

REFERENCE is made on another page to a long article in *The Tribune*, which is entitled "Money Behind the Films." It is one of those bitter tirades in which politicians indulge, this time with J. Arthur Rank as target ("with a Bible in one hand and a financial kosh in the other"). The quotation gives a picture of the writer's mind and his style more than any autobiography would.

TUESDAY last, November 2, was the 6th anniversary of the opening of the Odeon, Leicester Square, and this birthday is to be celebrated in great style this coming Sunday by a party for all past and present employees. Everyone who has ever worked at the theatre has been contacted. Many of the boys and girls are now serving in H.M. Forces or in Civil Defence services. In order that they can all attend, special leave has been granted in some cases, and Bill Thornton tells us that they are all looking forward to a great reunion.

WORKING at the theatre at present are people who have gone through all those difficult days of the "blitz," who have stood at their posts during the day and watched from the roof at night to protect their theatre. There will certainly be a great exchange of experiences between this gathering of some 80 people. Everything has been arranged to make the party a tremendous success. West End theatre artistes have promised to come and entertain, and Sunday night should be a really grand occasion.

APART from an important matter to be discussed in committee, the British Film Producers' Association agenda for to-day's meeting has little more than a number of labour adjustments to discuss and attempt to settle. The studio hairdressers and make-up experts come into the picture again and ratification of the weekly workers' agreement is due.

THE Film Production Council is moving slowly on, and with representatives of some of the production interests appointed the question of a chairman arises. What good the Council is likely to achieve is a somewhat nebulous speculation at the moment.

A PARAGRAPH in these notes last week demands readjustment. There I stated that Pat O'Connor was taking charge of publicity for Ealing Distribution. Pat is going to Ealing Distribution, but not in publicity. He will assist Danny at the studios, and John Woods will take Hugh Findlay's place at Ealing Distribution, controlling publicity both for the studios and the renting organisation.

WHILE the Trade is watching every foot of film in order to keep within the restricted allocation of stock, I notice the opening of an arcade of the "fun fair" type in Oxford Street, London, W., which relies upon the supply of film for its operations. How is it done?

WITH memories of seven dwarfs, whose antics were outlined on the screen by Walt Disney, I responded to an invitation from British Lion to interview Sneezy at the company's Wardour Street office, to discover that William Gilbert, the screen voice—if a "sneeze" is a voice—of the dwarf is a huge jolly fellow of 17 or 18 stone.

HE has been over here some months entertaining American and British troops, having with him as partner in his show his charming actress wife. He is expecting to go to North Africa shortly, and will then take ship for America to get on with picture-making in Hollywood. Republic and Monogram have claims on his services.

THE couple are thrilled with London, especially after dark, when I gather they go along darkened streets, disdaining the aid of taxi-cabs and buses until they discover an Underg... station and consult the ... nated wall-ma... to discover best way back ... tube. So ... see a mountai... ous shape ... dark accompa... ied by a ... figure and it sneezes, the ... are it is William Gilbert.

IS there any occult asso... between th... Industry and billiards worl... ? Probably I only ask b... ause the ... manager of the New Gallery ... days is S. M. ... nman, son of ... redoubtable and much-car... Melbourne Inman. The na... Inman also recalls our old ... now retired from P.C.T. ... from the same building) ... Pashley Peall, who was one of ... original C.E.A. members ... chairman of the London ... It is not ... widely known ... Ernest's father, the billiard ... pion W. J. Peall, who made ... off the red 50 years ago, is ... hale and hearty at Hove, ... his 90th year and able to ... his 100 breaks when really ...

WHEN J. F. Emery, M.P. ... Salford, attends a ... at the Town Hall, Salford, ... the civic year which opens on ... day next, he will have the ... experience of being received ... Mayoress to whom he has ... twelve months' leave of ... to enable her to carry out ... duties of her office.

FOR four years Mrs. W... whose husband has ... chosen Mayor of Salford for ... has been cashier at the ... Pendleton, a house on the ... circuit. Last Saturday, when ... took her leave of the ... staff social was arranged, at ... she received a gift from the ... to mark her move on to ... office. Her employers have ... fied their pleasure by making ... a presentation also, and her ... low employees wish her the ... of luck.

EXHIBITORS in whose ... the slashed seat trouble ... rife are somewhat fearful lest ... recent outcry against a decision ... Hereford magistrates may ... other magistrates to come all ... lenient when cases are ... before them. There is no wish ... see harsh punishment administered ... but delinquents, whether ... ful or elder, must have the ser... ness of their actions emphasised.

WATCHING Arthur ... ("Old Mother Riley") ... cording an E.N.S.A. ... broadcast on Friday at the ... Theatre, I found two former ... known figures of the Industry ... authority there. One was ... Cohen, in charge of much of ... business end of these programmes. ... The other was Charles Pea... former exploitation specialist ... showman, who has lately ... this E.N.S.A. section.

IS it a sign of greater absten... ness in our Trade that ... used to be called a "sympos... is now dignified as a "Re... Trust"? (The C.C.T. has ... held one and the B.K.S. has ... arranged for next week.) For ... Greek word from which sympos... comes is in vulgar parlance ... boozing party"—but don't ...

Screencomber. THE STROLLER

lose-Ups
by
SCREENCOMBER

Arise Patriots

LY a twist on the oft-re-ted jest might show the s of the Hollywood's round movement, where we a strong potential Fifth in that band of British , just waiting the signal up and take control of the dministration.

mands on Hollywood man- increase, the Free British await the day when they overthrow the Hollywood who has so long domin- e kinemas of the world.

y're Coming Over

PITE Mr. Churchill's warn- that the worst is still to we detect a note of com- y along Wardour Street. s no guarantee, just because ting executive has returned, e Luftwaffe is finished or at the danger of invasion is There can be no hope of a and lasting peace until is welcomed back to our Jeffrey, it will be remem- had to tear himself away in ost glorious hour when n seemed imminent and the ffe got cracking in the full f the word, but it must have more than usually involved at has taken him so long to en out.

fortunate if its consumma- uld coincide with the peace tions so that he could be to march through London Hollywood deputation with lynn in the lead, and the Montgomerys, Fairbanks, Stewarts, Richard Greenes vid Nivens enthusiastically them the "V" sign from aces way back in the crowd. es the old song go?—"And n't come back till it's over ere."

ither, Ether or Neither?

RAYMOND writes: "On ge 29 of last week's issue a reference to 'The Lamp urns,' which states: 'In its pungent spell of ether ." A smelling error, he s.

Correspondence

have received the following tter from Roy Rogers' horse r":—

Many thanks for drawing ion to Mr. Rogers' habit of g his horse instead of his g lady. The publicity ng may lead the Cruelty to als people to take the neces- action for, believe me, I much prefer to be kissed e leading lady rather than ogers. Besides, I'm not that of a horse.—Yours,

TRIGGER.

Captain Clift implementing his promise, presenting his cheque for £1,000 to the Prisoners of War Parcels Fund to Lord Iliffe last week. At the same time Captain Clift handed an additional £500, being the sales of programmes donated by his circuit.

RKO-Radio's New Policy

Special "Kine." cable from "Motion Picture Daily"

***RKO-RADIO** says Charles Koerner is adopting a new policy the following season by starting preparations for filming in January a month ahead of schedule, for slower but surer product. Sol Lesser sets new deal with RKO-Radio to deliver a "Tarzan" feature in September annually for next three years.*

***GOVERNMENT** starts tests on a Chromium plating method for rebuilding worn-down projector precision parts. If successful it is expected to solve serious shortages of parts.*

***TWENTY** of the 26 Monogram pictures will be ready in January.*

***CANADIAN** Film Board executive Irene Baird tells the National Board Conference in New York that Dominion sponsorship since the war has built Canadian production from almost nothing to where Canada now sends films in 12 languages to 64 countries.*

***CANADIAN EXHIBITORS** discontinue all extra shows for war charity and previews to save 30 per cent. on fuel.*

Manager's D.F.C.

Flight Lieut. G. N. Bargate, R.A.F.V.R., formerly general manager of the Finsbury Park Astoria, and for many years connected with Paramount, has been awarded the D.F.C. for conspicuous gallantry in action. He volunteered for service immediately the war broke out. He is brother to C. V. Bargate, general manager of General Cinema Theatres, Ltd., 8, Stratton Street, Piccadilly.

S.O. CONTRIBUTION CRITICISED AT BURY

On the minutes of the Watch Committee a discussion arose in Bury (Lancs) Town Council last week on the contributions from the kinemas to local charities from Sunday performances.

Coun. Rogers asked for the totals of the amounts, remarking that he was shocked by the figure in the local Press.

"So much play was made when we were considering Sunday performances of the contributions to be made to charity that the shock from the smallness of the contributions was all the greater," he said.

Ald. Evans said: "It was scandalous that kinemas were giving a paltry 30s. a week to charity. They should recognise, too, that the troops could not get into the performances. The buses were benefiting from the traffic, but he asked if their journey was really necessary.

Coun. Dawson (acting chairman of the Watch Committee) said the contributions made by the kinema proprietors were in accordance with the arrangements approved by the council. The kinemas were carrying out their obligations.

The Town Clerk said that one kinema paid £3 a week for each Sunday opening and three other kinemas paid £2 each. Those were the conditions laid down by the Watch Committee after they had considered what was being done in other towns.

SIDNEY KING PASSES

Popular U.A. Employee

The many friends of Sidney King, who was for many years accessories sales dispatch manager at United Artists, will regret to hear of his death, which took place at his home on Thursday morning.

Mr. King was one of the first employees of the corporation, which he joined in April, 1921. His courteous manner and personal kindliness endeared him to all who came into contact with him, and he will be very much missed by his friends in the Industry and more particularly by his colleagues.

Scots Kinemas as Community Centres

ODEON HOSTS TO ORPHEUS CHOIR

WHEN the full story of the war effort made by the kinema Industry comes to be written, the variety of methods adopted to raise war charity funds will make most interesting reading.

In Scotland these have ranged from M. of I. speakers and films, all of which have been given the fullest co-operation, to local concert parties,, Army and Navy units' shows, and even to the most brilliant of national, professional, or amateur shows. One such was that last week which was given in the Motherwell Odeon, given for the occasion by the group, to the Glasgow Orpheus Choir, under the veteran conductor, Sir Hugh Roberton. This performance was in aid of the Baden Powell Memorial Fund, and marks, too, the variety of appeals to which the kinema has lent its aid.

To a very great extent, indeed, the local kinemas in Scotland are becoming community centres in the best sense, as regards the provision of facilities for cultural presentation.

At many such kinemas stage shows, lectures, public debates and local amateur concerts are now a regular feature, and suggest that in Scotland at least the kinemas have now very definitely usurped the role of the theatre as the centre for local expression.

LATER START FOR SUNDAY SHOWS

Manchester City Move

Manchester City Council, on October 27, adopted a resolution instructing the Watch Committee to consider and report on the desirability of delaying the opening of kinemas on Sundays from 2.30 p.m. to 3.30 p.m. The voting was 79 for, 7 against.

Sponsor of the motion asserted that 7,000 children, representing 20 per cent. of the audiences, attended the kinemas on Sunday afternoons, as against 15,000 (15 per cent. in the evenings). She argued that if there was a later opening time it was probable some of these children would be induced to go to Sunday schools.

Opposition speakers pointed out that no complaints against Sunday kinemas had been made by members and officials of well-attended religious organisations. The Chief Constables' Association agreed that Sunday films had resulted in an improvement in the conduct of youth in places where kinemas were opened on Sundays. Children went to kinemas on Sundays because they were brighter than the Sunday schools.

The City Council decided to set up a special committee to find a solution for the youth social problem of the city.

Sergeant Flight Engineer Frank Lashford, R.A.F., who before he joined up nearly four years ago was manager of the Empire, Chester-le-Street, Durham, is reported missing. Sergt. Lashford, who is 25, is the son of Walter Lashford, manager of the Picture House, Jarrow.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., NOV. 4, AND WED., NOV. 10

Thursday

Sweet Rosie O'Grady
(20th Fox)

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Betty Grable, Robert Young, Adolphe Menjou, Reginald Gardiner, Virginia Grey, Phil Regan, Sig Rumann, Alan Dinehart, Hobart Cavanaugh, Frank Orth, Jonathan Hale. **Director:** Irving Cummings.

Comedy is the keynote of this musical's unusually strong story, which is laid in New York in the decade known as the elegant 'eighties. Betty Grable plays the rôle of a European musical comedy queen who becomes engaged to a duke only to find herself involved in a feud with a sensation-mongering reporter, Robert Young, who is revealing with lurid embellishments her lowly beginnings. She turns the tables on him by claiming to other reporters that the stories in his scandal sheet are just a publicity stunt and that they are shortly to be married, which gets him fired because his editor thinks he's been double-crossed. Robert Young in turn takes his revenge on Betty by getting himself rehired and running a startling sensational series on their beautiful "romance." The feud is a continuous duel of wits and words with hilarious complications.

Gay, light-hearted romance, lavishly staged spectacle, filmed in Technicolor and with six potential song hits and stunning dance ensembles highlight "Sweet Rosie O'Grady."

Saludos Amigos
(RKO-Radio)

Cambridge Theatre. **10.45 a.m.**

Cast: Donald Duck, Joe Carioca, Pedro, Goofy, The Llama, The Senorita, The Disney Crew.

Described as the most colourful, spectacular and humorous feature ever produced by Walt Disney, "Saludos Amigos," which mean "Hello, Friends," offers filmgoers grand entertainment with a host of delightful new Disney characters as well as several who have already captured the hearts of the British motion picture public.

Donald Duck bobs up everywhere from Lake Titicaca, which borders Peru and Bolivia, to Rio de Janeiro, in Brazil. Goofy lands on the Argentinian pampas with a resounding thump, and the new character creations—Joe Carioca, a witty jitterbird; Pedro, a red little airplane from Santiago; a haughty Llama and a dancing Senorita—all combine to add to the hilarity in the new film.

"Saludos Amigos" is centred in South America, and is probably the first American-made motion picture actually to feature the music, colour and romance of the Latin Republics in the various countries represented. The film boasts the famous "hit" tune, "Brazil," which has won great popularity in this country.

Texas to Tokyo
(G.F.D.)

G.-B. Private Theatre. **2.30 p.m.**

Cast: Richard Quine, Anne Gwynne, Noah Beery, Jun., Martha O'Driscoll, William Frawley, William Blees, Harry Davenport, Edgar Barrier, Samuel S. Hinds, Moroni Olsen, Roland Got, Allen Jung, Bob Mitchum, Alfredo De Sa. **Director:** John Rawlins.

Brad Craig, who has lived most of his life in the East, is on his way to enter Texas A. and M. College to study under Professor "Pop" Lambert, chemical instructor at the college and an old friend of his father.

Unpopular with his fellow-students, he has a fine friend in his room-mate, Cyanide Jenkins, and also because of his ability of speaking Japanese he becomes friendly with two students from that country, Matsui and Kubo, but later, through a gallant deed during an artillery drill, in which he saves the lives of several cadets, he begins to regain the respect of the students, though they still distrust his championship of Japan and his friendship with Matsui and Kubo.

During his Senior year he is asked by "Pop" Lambert to guard the college lab., where the professor has hidden his new important formula. While on guard he is knocked unconscious by Matsui and Kubo, but on recovery finds they have taken a worthless piece of paper instead of the formula. He surprises them at a secret meeting, and pretending still to be a friend of Japan, persuades them to assist in his return to Japan, where he finally proves his character by a splendid effort on behalf of his own country.

Tuesday

Bachelor Mother
(RKO-Radio)

Rialto Cinema. **10.30 a.m.**

Cast: Ginger Rogers, David Niven, Charles Coburn, Frank Abertson, E. E. Clive, Elbert Coplen, Jnr., Ferike Boros, Ernest Truex, Leonard Penn, Paul Stanton, Gerald Oliver-Smith and Leona Roberts. **Director:** Garson Kanin.

The troubles which beset a beautiful young salesgirl who finds an abandoned baby and instantly incurs the world's suspicions are gaily treated in "Bachelor Mother," which RKO-Radio are to reissue at the request of many British exhibitors.

The hilarious comedy, which has been booked 100 per cent. by the Odeon Circuit, pictures Ginger as the foundling's discoverer. All her explanations are received with knowing smiles. The asylum authorities, where the baby was found, inform Ginger's employers, and in this way the matter comes to the attention of David Niven, the head's son. Niven takes a personal interest in the girl's case, and despite Miss Roger's frantic appeals, he is convinced that the baby is hers, while his father believes that Niven is the baby's parent.

From this point the romance and comedy waxes fast and furious, and the result is said to make for superb entertainment.

Flesh and Fantasy
(G.F.D.)

Leicester Square Theatre. **10.30 a.m.**

Cast: Charles Boyer, Edward G. Robinson, Barbara Stanwyck, Robert Benchley, Betty Field, Robert Cummings, Edgar Barrier, Marjorie Lord, Thomas Mitchell, Anna Lee, Dame May Whitty, C. Aubrey Smith, Charles Winninger, Clarence Muse, June Lang, Grace McDonald, Mary Ann Hyde, etc. **Director:** Julien Duvivier.

Robert Benchley is troubled by a dream and asks a friend at his club if there is any reason to believe dreams can foretell future events. His friend relates three stories as answer to his question.

The action that ensues provides thrills of the first magnitude and keeps one at a peak of suspense. The first relates particulars of a plain young dressmaker, transformed by love into a woman of outstanding beauty. A prominent solicitor who is told by a fortune-teller that he will commit murder has his mind tortured to such an extent that he makes two ineffectual attempts, then strangles the fortune-teller. The final story deals with a circus performer and his love for a woman who restores his confidence, but is arrested and convicted as a thief.

Betty Grable and Robert Young in 20th Century-Fox's spectacular Technicolor musical, SWEET ROSIE O'GRADY, with Adolphe Menjou

Wolf Call *(Pathe)*

G.-B. Theatre. **10.30 a.m.**

Cast: John Carroll and Movita with Peter George Lynn and Wheeler Oakman. **Director:** George Waggner.

A thrilling story of a playboy's regeneration, set against a magnificent background of the great North-West.

Mike Vance, young millionaire, is sent by his father to investigate conditions at the Vance radium mine, and report as to whether or not the mine should be sold. Mike arrives in Canada and soon gets into a fight. His injuries are nursed by Towanah, Indian maid, and Father Devlin. When Mike learns that Carson, the mine superintendent, is in league with a radium syndicate which wants to get control of the mine, and discovers that Towanah's father has developed a process whereby the cost of production can be reduced, he wires his father not to sell. But old Mr. Vance, informed of his son's affair with Towanah, is determined to get the mine. Carson and his gang [illegible] a broadcast as Mike is trying through to his father, and from it is a race against time as Mike ing to New York, crashes in the ness. John Carroll plays the Mike Vance and Movita Towanah.

Mutiny in the Big H
(Pathe)

G.-B. Theatre.

Cast: Charles Bickford and MacLane with Dennis Moore. **tor:** William Nigh.

"Mutiny in the Big House" with the every day lives of men bars, and describes the servants State who live at the prison as the convicts. The entire story place in the prison, and there women in the cast. It tells how Joe, the prison chaplain, fought the soul of Johnny Gates, sent up ten dollar robbery. The priest's in the battle for the boy's killer Red Manson, who tries to Johnny to his anti-social The quiet war reaches a tense Red engineers a prison break, and hands of Johnny Gates are placed lives of 50 men, with the priest him make his own decisions.

For Whom the Bell T
(Paramount)

Carlton.

Cast: Gary Cooper, Ingrid Akim Tamiroff, Katina Joseph Calleia, Arturo de Vladimir Sokoloff, Mikhail Fortunio Bonanova, Eric Duncan Renaldo, Victor Lilo Yarson, Frank Puglia. **tor:** Sam Wood.

"For Whom the Bell Tolls" is mount's greatest picture, an epic the broadest sense of the word. ing in sure stokes a thrilling set against the enthralling of guerilla warfare in Spain, this version of Ernest Hemingway's novel took three years to make.

Katina Paxinou, first lady of Greek stage, makes her film debut colourful role of Pilar, the woman, and the remainder of the cast was selected with more than nary care and foresight. Many of location work, thousands of in the rocky fastness of the approximated the country of the de Guadarrana of Spain. The itself concerns the love of Jordan and Maria—a love by their efforts to protect the that is so dear to their hearts. unquestionably one of the achievements in motion picture and its presentation will mark milestone in the story of the

Wednesday

Lassie Come Home
(M-G-M)

M-G-M Private Theatre. **11 a.m. and**

Cast: Roddy McDowall, Donald Elsa Lanchester, Nigel Edmund Gwenn, Dame May Ben Webster. **Director:** Wilcox.

This is the story of a boy dog, of their devotion to each through separation and great Roddy McDowall, Hollywood's child actor, is the boy. The dog is a screen newcomer, a beautiful which dominates scene after Audiences will be amazed at the this dog does, her dramatic and her seeming to pause and think situations. She swims rivers, mountains, fights wild dogs and shepherds, rain and snow. Donald is again the juvenile star's rôle suitable to his long experience portrayer of appealing characters.

Continued on page 57

"It's a Grand Picture"

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L. W. FARROW

NEW GALLERY HOUSE,
REGENT STREET, LONDON, W.1.

AB/MM/ZH

4th October 1943.

F.W.Baker, Esq.,
Butcher's Film Service Ltd.,
175, Wardour Street,
LONDON, W.1.

Dear Mr.Baker,

It is with great pleasure that I attach herewith copy of a letter we have received from a patron of the Gaumont Doncaster who has apparently seen "I'LL WALK BESIDE YOU".

In passing may we also add how pleased we are with the reception of this film in other equally important Towns, in fact on the Circuit generally.

Yours faithfully,
For GAUMONT BRITISH PICTURE CORPORATION LTD.
AND ASSOCIATED COMPANIES.

A. BROWN.
Booking Manager.

BUTCHER'S Empire PRODUCTION

BOOK IT FROM BUTCHER'S FILM SERVICE LTD.
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The Critics are u

"HOLY MATR

WHY GRACIE'S NEW FILM IS A CERTAIN WINNER

"A gem of a comedy... that the Gracie Fields film will be a winner seems obvious. It is a lesson in film-making. The story value is first-class... its star value—Gracie Fields is perfectly cast... every part in a cast of 22 is acted to perfection... Its English quality—this, above all, I applaud ... the brilliance of the dialogue which constantly keeps you alert and amused. You take anyone to see this film in the certainty that they will enjoy it."

Sunday Express.

"One of the best comedies to reach the screens for quite a while. I am perfectly certain that it will amuse and entertain ninety-nine out of every hundred movie-goers."

What's On

"Splendidly acted, written and directed, this is one of the happiest, most solidly satisfying comedies the cinemas have had for a long time."

Evening News

"One of the best comedy partnerships that the screen has delighted us with for a long time is that of Gracie Fields and Monty Woolley."

The Star

"You'll chuckle pretty well all the way through this very refreshing and amusing nonsense piece."

Daily Mirror

AT THE TIVO

Matrimony" has bee
take of "Stormy Wea
take of "Crash Dive,"
conditions! It's more

dded to MONY"

"It is by miles the best film Gracie has ever appeared in. I thoroughly commend this as corking entertainment."

Daily Herald.

"Rollickingly 'different' comedy which you simply mustn't miss . . . I'm backing Fields and Woolley as the coming comedy team."

Sunday Pictorial.

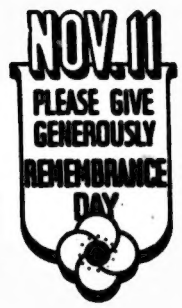
"... supremely witty entertainment likely to evoke a hundred abdominal chuckles and a score or so of throaty guffaws ... screen comedy at its best ... one of the big comedy surprises of the war."

News of the World.

trand . . . In its first week "Holy
g neck and neck with the record
d easily eclipsed the big first week
tanding climatic and other adverse
in the bank . . . .

As we predicted:

FROM THE OPENING WEDDING BELL IT WAS PRONOUNCED BOX OFFICE!



from 20th CENTURY-FOX
the HIT MAKERS and MATCH MAKERS

The RAINS CAME

And the Sunshine followed ! . . .

Up and down the Country "The Rains Came" is an outstanding box-office success.

Apart from its great story and production values, it features

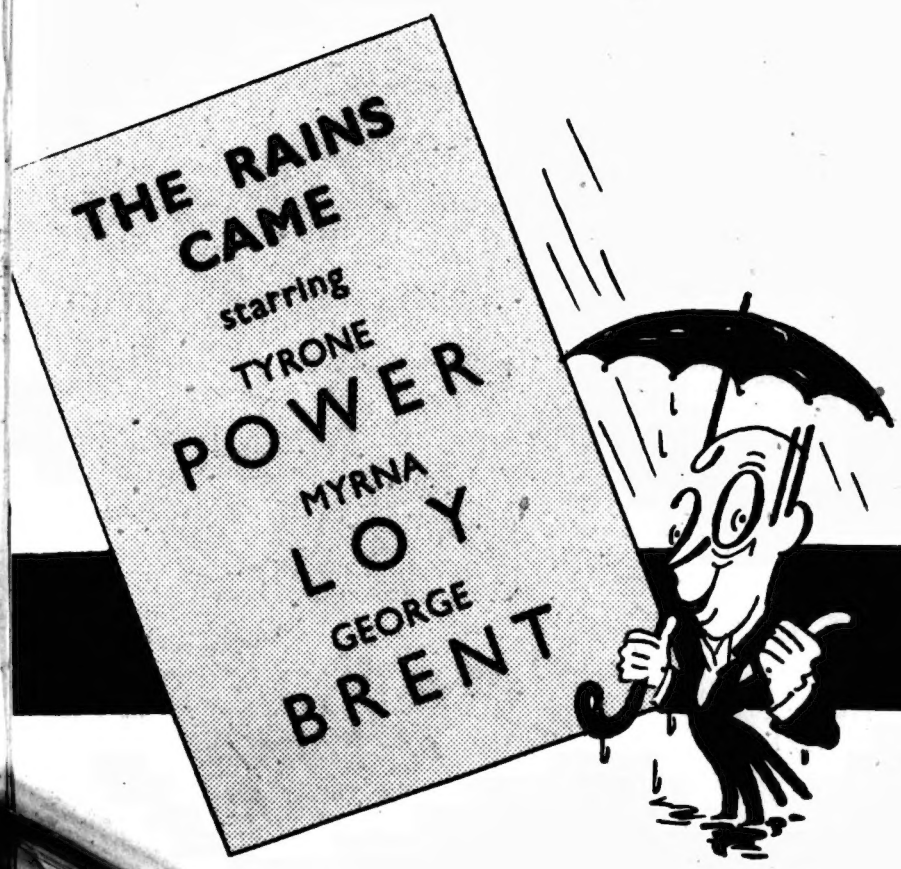
TYRONE

(Black Swan—Crash Dive)

POWER

the most popular male star of to-day. . . .

No Wonder it's in the Money!



's Letter Bag

HE RIVAL MANAGERS' ORGANISATIONS

Manager's Right to Organise

E no desire to be drawn o a controversy on the r demerits of the C.M.A. M.F., but rather to em- how unnecessary is the n of the second organisa- pecially as the only con- appears to be the C.M.A.'s on, or rather affiliation, to union.

whose upbringing was in ratic atmosphere, I would o leave to the intelligence person interested, but per- e kinema manager, who spends so much of his the dark, has become dull ision and his foresight. or later as "The will of le must prevail," so must prehension of the manager and he will see the reason sudden concern in his wel- employer bodies, and will nd the meaning of organi- nd its purpose as a means nd. He might also realise y he owes to himself and ows, and join an estab- ssociation with a backing at trade union.

or Mr. Clow's objection to unionism. One can but why he does not resign s office as a C.E.A. official, hat the C.E.A. is a regis- rade union. Why the in- ncy? Is it because he has tion to a trade union com- f the "right" people, but room for those "left"? explanation is surely due, no doubt he has by now all his followers, one e forthcoming.

while the K.R.S. won't e C.E.A., the C.E.A. has agreed to meet the C.M.A. lot of unsociable people t appear to those outside ustry.

A. HIGHAM COWEN,
President, C.M.A.

o Digs them Up?

member of the C.M.A. and manager of many years . I feel that two points y an unnamed Manchester r during a discussion on .A. should not be allowed unchallenged.

, this exhibitor com- that "To-day all sorts of dug up from here, there erywhere, and put into dress are accepted as man- the union."

exhibitors who "dig up" eople and appoint them as s, have no right of com- gainst the union, member- which is not open to any- l he has been accepted as er or an assistant mana- n exhibitor.

r, it appears possible that, he C.M.A. obtains its ob- the recognition of the pro- l status of the manager *payment to him of a* commensurate *with his responsibilities*, the temptation for exhibitors to "dig up" these stiff-shirted nonentities will disappear—a disappearance greatly to the benefit of manager, of exhibitors, and of the Trade generally.

Secondly, this exhibitor expressed a touching concern that managers now in the Forces would find themselves unprotected on their return to civil life. In this connection it should be stressed that the C.M.A., from its inception has invited the membership, free of subscription of *bona fide* managers serving with the Forces—an offer of which numbers of serving managers have availed themselves and one which the publication of this letter will bring to the notice of many others.

L. A. REMINGTON.

A Job for the Planners

IF the K.R.S. refuses to meet the C.E.A.—and the C.E.A. refuses to meet the C.M.A.—and the C.M.A. challenges the C.F.M.—what is the colour of the engine driver's tie?

Some such absurd riddle as this might easily be imagined by an uninformed person after reading the KINE. WEEKLY, which is packed from cover to cover with the various disputes that appear to be occupying the attention of the whole Trade.

The fact that there is a war on does not seem to concern anyone—and the fact that the war might be nearly over seems to concern them even less. And yet, in a few months, maybe a few weeks, the whole Trade might be turned upside-down with the advent of peace. The bottom might drop out of the present boom, and renters, exhibitors and managers will then have something quite different to fight about—lower rentals—lower takings—lower salaries.

For this reason is it not common sense to get together *now*, before it is too late, and plan a post-war scheme for the complete co-operation of all sections of the Industry?

It could all be very simple, really.

The most expensive film does not necessarily take the most money at the box-office, therefore, the cost of production cannot concern the exhibitor, who can be only interested in takings. On the other hand, the renter or producer is entitled to a fair share of the box-office receipts, irrespective of whether the film was cheap or expensive to produce.

In other words, the value of any film, either to the renter or exhibitor, can only be decided at the box-office. Surely, then, the simplest and fairest method is to base all film hire on takings, irrespective of how either party might value a film in advance. The only question left to decide is what the renter's share of the takings is to be, a figure that will apply week in—week out—to all theatres, irrespective of film, whether circuit or independent.

In the case of managers, the C.M.A., without which union there would obviously have been no M.F., is entitled to full recognition by the Trade, with an understanding that managers should receive a recognised salary, plus a commission on takings.

The controversy over the association of the C.M.A. with the N.A.T.K.E. is absurd, as a manager who is a member of the C.M.A. will obviously obtain more co-operation from his staff who are members of the N.A.T.K.E., and such co-operation is of far more value to all concerned, than that of the manager who tries, but cannot, obtain the same results by dictatorial methods.

In a nutshell, the Industry as a whole can only live upon the takings at the box-office, and the manager, exhibitor and renter are all entitled to their fair share of those takings, but if any one party demands more than its fair share, then someone must suffer.

DOUGLAS WHITELEY.
6, *Middle Road, Aylesbury.*

Dick Powell and Mary Martin singing in the rain in a sequence from TRUE TO LIFE (Paramount)

Boy Killed in Kinema

A fan in the roof of a Folkestone kinema crashed into the auditorium during a performance on Monday afternoon and killed a 12-year-old patron.

Men were working on the roof when the fan, which weighed about 60 lb., fell. The show was continued after an interval.

Death of Frank Joughin

Exhibitors and renting personnel in the Merseyside area, on Wednesday, October 27, learned with pained regret of the death that day of Frank Joughin, of the Paramount staff, Liverpool. Joughin had been on sick leave in the Isle of Man, but decided to return home. He travelled by air and passed away within 24 hours of his arrival. He was only 53. Before joining Paramount he had been branch manager for Pathé and on the staff of G.F.D. The funeral took place on Monday, November 1.

Two Civil Defence workers, Gerald Ashton (42) and Hy. Croak (38), who pleaded that drink was the cause, were each fined 40s. at Blackburn, on Saturday, for stealing 35 electric lamps and two torches from the offices of the Roxy, King Street, during the temporary absence of the manager.

Three Kinema Deals

SPEAKMAN ADDS THREE MORE

THREE additions have been made to the group of kinemas controlled by B. and S. Cinemas, Lancashire, the concern of which the principals are W. J. Speakman, Mr. and Mrs. T. H. Bate, and T. C. Bate.

The properties are the Hippodrome and the Empire, Chorley, and the Stamford, Audenshaw, Manchester. The smallest hall seats 650 persons, and the largest 900.

The Bate-Speakman combination has acquired the leases of the three kinemas. The number of halls they now control totals 18. The registration of the separate companies to control the new acquisitions is in hand.

KINE WEEKLY understands that negotiations have been almost completed for taking over another theatre in the Bolton area.

Hull Kinemas Change Hands

The controlling interest in two suburban kinemas in Hull—the Plaza, Hessle, and the Priory, Derringham Bank — has been acquired by Hull Cinemas, Ltd., owners of the Dorchester and other kinemas in Hull, of which Brinley Evans is managing director.

Brennan Buys Two Manchester Halls

Two of the kinema properties owned by Ben Kanter in Manchester have been acquired by James Brennan, of Barrow-in-Furness. The transaction is said to involve about £100,000. The kinemas concerned are the Rivoli, Gorton, and the Rivoli, Collyhurst. Negotiations in respect of the Rivoli, Chorlton-cum-Hardy, Manchester, are not yet completed. The latter kinema was badly damaged by enemy bombs and is not at present in commission.

ORMSKIRK WANTS ITS S.O.

Joint Meeting with Exhibitors

Ormskirk Council wants to discuss with local exhibitors the possibility of kinemas being opened on Sundays. Hitherto, the exhibitors have expressed themselves against Sunday shows, although Section 1 of the Sunday Entertainment Act, 1932, has applied in the Ormskirk urban district since June last.

A sub-committee was appointed to represent the Council, one member of which said the conference was a very good idea. It ought to be enlightening in indicating the facts about Sunday opening.

Newcastle S.O. Discussions

The special committee appointed by Newcastle-on-Tyne City Council to consider the question of the Sunday opening of kinemas and the holding of other entertainments for members of the Forces has discussed the matter with members and officials of the C.E.A. No definite decision as to what recommendation should be made to the Town Council was come to, and a further meeting is to be held.

C

LOWER TAKINGS AT LANCASHIRE KINEMAS

S. & E. Lancs Branch Attributes Blame to Increased Tax

HOW increased entertainment tax and seat prices have adversely affected takings at kinemas in industrial towns was emphasised by Arthur Peel (Nelson and Accrington) at the quarterly general meeting of the South and East Lancashire branch held at Manchester on Friday. He suggested that the incidence of the tax was tending to kill the goose that lays the golden egg. J. J. McCracken presided.

A. PEEL said that while the Chancellor's need of revenue was admitted, he was sure it was not his intention to put exhibitors out of business, but from the trend of events that was likely to happen.

Taking the returns of one hall, he found that in thirteen weeks there had been a 10 per cent. reduction in net takings, 27½ per cent. increase in Entertainment Tax, and a 10 per cent. drop in attendances. That was of some concern to exhibitors in industrial areas. He felt that the gap between the 10d. and 1s. 6d. seat prices was too steep.

The Chancellor intended the increased tax to be passed on to the public, but the public also had ideas on the subject. When two people came along and found they could not get 10d. seats, they often preferred to go somewhere else rather than pay 1s. 6d.

"Unless the situation improves," added Mr. Peel, "I can see there will be a considerable alteration in the seat prices at some theatres by increasing the number of 10d. seats and reducing the number of 1s. 6d. seats, in order to get audiences back. I believe that will happen in a lot of places." Exhibitors should not wait for the Chancellor to put forward further claims. The point had been reached, perhaps passed, when he should be asked to concede a reduction unless further damage was to be done to the trade of provincial suburban kinemas.

Big Circuit Profits

There had been a lot of talk about the big profits made by the circuits. They might have a different tale to tell after they had had a longer experience of the increased Tax.

Probably 60 per cent. of the money taken by local kinemas went in local and national taxation. It was time the Association took a firm stand to resist any further burdens.

The CHAIRMAN suggested that a letter should go to the General Secretary, pointing out how deeply concerned members felt by the unjust and excessive burden of taxation, the effect of which had been to reduce business, and expressing the hope that the G.C. would take steps in good time to approach the Chancellor against any further calls on the Industry. The letter should also point out the tax disparity on seats costing 10d. and 1s. 6d. respectively.

Suggested Percentage

J. BREARLEY and other members commented on the detrimental effect of the manner in which the tax was applied. They could have forgiven the Chancellor had it been possible to keep the 1s. 3d. seats.

A. HAMSON asked if the Chancellor could be persuaded to introduce a percentage tax.

The CHAIRMAN: That proposal has never received much support from the general body of members.

It was decided to send a letter to the General Secretary on the lines suggested by the Chairman.

The CHAIRMAN reviewed the principal subjects which had engaged the attention of the G.C. since the last quarterly meeting, referring especially to quota, rating assessments, Catering Wages Act, training of women of 31 and over, organisation of kinema managers, Planning Committee, film rentals, and the successful appeal for the British Red Cross Prisoners-of-War Fund.

Insatiable Renters

The renters' squeeze for increased rentals was getting tighter and tighter. They were attempting completely to wipe out flat rates and to put everyone on percentages. Exhibitors who at one time were able to book ten films on flat rates to two on percentages, now found the figures reversed.

There was no justification for these increased demands. As they received more and more money, renters' appetites increased, and appeared insatiable; they were always wanting more.

Nominations for Office

The CHAIRMAN referred to the rules governing branch procedure, and moved a resolution to give authority for nominations for branch officers and committee to be received by post.

Mr. CLAUGHTON (Stockport) proposed an amendment that nominations be received verbally at the branch annual meeting. Members should be interested enough to attend the meeting and make their nominations on the spot. W. H. ELLWOOD seconded.

Only five voted for the amendment. The Chairman's motion was carried.

Isolationist Towns

The CHAIRMAN reported that letters had been received from the chief constables of Accrington, Blackburn, Burnley, Bolton, Hyde, Rochdale, Lancashire County, Stockport and Oldham, agreeing to the mention of place-names on kinema posters, provided the letters did not exceed one and a half inches in depth. The only refusals were from Bacup and Clitheroe. (Derisive laughter.)

The SECRETARY: They are the only two refusals in Lancashire, Westmorland and Cumberland.

Depreciation Allowances

Ald. J. H. STANSFIELD, who mentioned that he was at the foundation of "the society" thirty-one years ago, called attention to an article dealing with the depreciation and wear and tear allowances on kinema plant and equipment which had appeared in IDEAL KINEMA. This had given rise to correspondence, because of the omission of certain points.

The allowances for wear and tear were absolutely inadequate. If, for example, a carpet due for renewal cost £100 three years ago, on 5 per cent. depreciation the allowance was £15. That was a palpably absurd allowance.

The Kinema Industry should claim allowances on the scale allowed to other trades. The percentages for wear and tear on plant had been increased to flour millers, motor vehicle owners, and farmers—the latter got 22½ per cent. on tractors. Kinema owners received only 7½ per cent. on plant and 5 per cent. on other equipment.

Renewals Basis

The CHAIRMAN agreed that 5 per cent. for wear and tear was not enough. At his kinemas the allowance was 7½ per cent. on machinery and plant. Movable articles like carpets, curtains, ashtrays, etc., did not come under wear and tear allowance arrangements, but were treated as renewals. That means the cost of replacement was a charge against revenue.

Not all members of the Trade were on that basis. The reason why there had not been an agreed rate between exhibitors collectively and the Inland Revenue authorities was the impossibility of agreement amongst exhibitors. Those who were getting an allowance of only 5 per cent. for seating, machines, generators, vacuum cleaning plant, etc., should, in his opinion receive more—say, 7½ per cent.

W. LLOYD called attention to the facility for making provision for deferred repairs. Money thus set aside became a frozen asset until it was possible to make replacements.

Deferred Repairs

The CHAIRMAN explained the procedure by which the revenue authorities calculated what was a reasonable sum to charge against E.P.T. for deferred repairs. The system of charging depreciation on factory plant was on a different plane than that for kinemas, because factory machinery was employed for working hours much in excess of what was normal for peace times. Conditions in the Kinema Trade were not parallel.

Reason for Dissatisfaction

H. NEWBOULD said there seemed to be some confusion on this matter. Exhibitors who claimed depreciation allowances were dissatisfied owing to the heavy cost of renewals. On the other hand, those who availed themselves of the method by which they did not claim wear-and-tear but charged renewals and repairs were satisfied.

J. MATHER remarked this was a very contentious subject. Members who were satisfied with renewals being charged against revenue would certainly be up in arms if an allowance of 7½ per cent. or 10 per cent. was accepted, because they would be worse off.

If they could get 20 per cent., that would be worth considering and recommending to members, but the Inland Revenue authorities would not accept that figure—they said it was too high. No good would come from passing a resolution on the subject. The majority of members now working on the system of renewals would be considerably out of pocket if they were put on a limited percentage basis.

The CHAIRMAN: You can't change from depreciation to renewals, or *vice versa*, just when the circumstances become favourable to you.

Hobnailed Patrons

Ald. J. H. STANSFIELD said he was on a depreciation basis and could not change. Many other exhibitors were in the same position. Where was the cost of repairs and renewals to come from? After referring to the heavy cost of Entertainment Tax, he added that the man who used to pay 9d. for a seat now paid 1s. 6d. and walked on carpets, wearing hobnailed boots. The wear on ... was exceptionally heavy, and ... by any means met by the depr... allowance. He moved:

That this branch requests the ... ciation to take appropriate ste... as will lead to an increase in ... depreciation under Schedule D ... ment, on account of (*a*) wear-a... and (*b*) the increase in the ... renewals.

J. MATHER seconded, and the ... tion was carried unanimously.

Managers' Organisation

In a statement on the C.M.A. ... position, the CHAIRMAN said Mr. ... wanted to get the managers ... C.M.A., and if he succeeded ... mean they might become first-... cruiting sergeants for his union. ... manager functioned in a pro... capacity on behalf of the direc... proprietors of a theatre and was ... confidence. Mr. McCracken failed ... how any member of the C.E.A. ... entertain the idea of recognis... C.M.A.

The C.M.F. was completely ... from any association with the ... It could provide all the benefits ... other body could offer, except ... did not countenance strike actio... moved that the meeting appro... Committee's recommendation to ... the G.C. of their desire to accor... nition to the C.M.F.

ARTHUR PEEL seconded. Resolu... carried without any discussion.

Compliment to Ex-Chairman

On behalf of the members the C... accorded a cordial welcome to ... Hartley, for several years Chair... the branch and a delegate to ... Council. Mr. Hartley, now 82, ... signed from the Association. ... greatly appreciated the service ... rendered. He presented Mr. Hart... a wristlet watch.

Mr. HARTLEY feelingly replied. ... he had been a member of the ... for 30 years.

Ald. J. H. STANSFIELD added a ... tribute. He said: "Mr. Hartley ... schoolmaster. As a schoolmaster ... out for the betterment of the ... Industry, so that oncoming gen... might enjoy its benefits."

Laurence Olivier gets down to the job while filming his Agincourt sequ... in Eire for the Two Cities' production HENRY V in which Olivier stars ... also directs

Licence Granted

When A...magh Food ... Committee ... ceived an appl... from the Ri... Kinema, Armag... a licence to ...pply afternoon ... patrons, P... trick Agnew, ... said he tho...ght they should ... the licence. It was somethi... in Armagh, and the practi... quite comm...n in Belfast. ... proposal th... licence was ...

orker in a scene from GOOD MR. YATES (Columbia) reviewed in this issue

ffield

ours

.A. Meeting

ER a lengthy discussion the relative merits of ival Managers' Associa- the Sheffield branch the C.E.A. should meet entatives of the C.M.A. C. Clayton presided.

AIRMAN said that, arising from General Council meeting, the had to discuss a request from ma Managers' Association to A. to receive a deputation to ir views upon recognition. will also know that the C.M.A. tion of the N.A.T.K.E., and, are not concerned in any way what demands will be put if there are any points you e to raise it would help in our whether we should vote whether tation should be received."

Mr. FAVELL enumerated some wage demands likely to be y made, the CHAIRMAN said no connection with the point ch had been asked to discuss. essed his surprise that more d not attended the meeting to a matter which ultimately ve such a big bearing on the which they would be able to their shows.

AYTON said he would like to clear that the C.M.A. had no n with the Cinema Managers' on.

BRINDLEY proposed that the eet the deputation, and added, not stop a river from flowing." nagers had certainly a lot of s. "The circuits are buying res today and fixing a set you might as well get the best ," he added. JAMES PICKLES the resolution.

Other Trades

FAVELL said that managers held between employees and pro- In the event of the N.A.T.K.E. forwarding proposals which pro- may object to, where would the s stand. It was not usual agers in industrial and other to combine against the pro- but the kinema business did to be like any other business. ber said the majority of the were becoming members of the were employed by the major

inued from foot of column 2

SHEFFIELD MAINTAINS FIGHT FOR BETTER FILM CONDITIONS

Entertainment Tax Accounts

PROPOSALS that two renters' representatives should be appointed to the local sub-committee dealing with care of films, and that the C.E.A. take up the question of bank charges on Entertainment Tax accounts were carried at the Sheffield branch. The Chairman, E. C. Clayton, presided.

W. A. TIMPERLEY, who had been elected chairman of the Sheffield sub-committee dealing with films said he would like to ask that two renters' representatives should be co-opted to the committee. "I think it is time that we should draw their attention to the position in which they have placed the film Industry in this district. I have tabulated 300 feature films, and I find the renters, in a great many instances, are to blame for the shocking condition in which the films are received."

In answer to A. R. FAVELL, Mr. TIMPERLEY said he did not think the sub-committee had power to co-opt, but he thought they could go much farther with the analysing of reports if two were co-opted. It was a matter which affected operators, film managements, and the film renters.

Renters May Object

J. W. KEETON said if they found that the renters were the more to blame then it would put renters' representatives in an awkward position to put the blame on fellow-renters. If he were a renters' representative he would object to being put on that committee.

Mr. TIMPERLEY said it was time to have them on the committee.

Mr. CLAYTON said the question was whether it would be better for the sub-committee to report their findings to the branch committee and that committee to go into the matter.

Mr. TIMPERLEY said they had had an interim report, and it was suggested from the whole of the sub-committee that they would like K.R.S. representatives co-opted.

Coun. HAROLD S. GENT asked if it would be better to explain the scheme to the secretary of the K.R.S. in London to ask for representatives to be nominated.

Mr. TIMPERLEY said he did not ask the branch to appoint them, but the K.R.S.

The Secretary, ARNOLD R. FAVELL, said in the past, when they had wanted renters' representatives to add to dance and other sub-committees, they had usually asked the local representatives to appoint their own choice. When W. C. HARTE said he could not see that being satisfactory in this case, it was carried that the secretary write to the head office of the K.R.S.

Public at Trade Shows

Referring to a proposition put forward at the last meeting that "dead heads" should pay to attend Trade shows, and the money accrued to be apportioned to the local and national benevolent funds, the SECRETARY read a letter from the K.R.S. which stated that it was thought that the members would not like the scheme because immediately the public were admitted to Trade shows on payment it would encourage numerous undesirable complications.

For the Red Cross

In a résumé on the last General Council meeting, Coun. GENT said the raising of £300,000 in kinemas for Red Cross funds reflected great credit on the Industry, and the General Council, in its wisdom, had decided that the effort next year should be for the same purpose.

Minority Reports

The proposition in the name of the Sheffield branch regarding minority reports, he said, was turned down, but, being good fighters, he thought they should bring it up again.

"There was no doubt about it that they were looking on minority reports as coming in from every small committee. That was not at the back of my mind when I moved it in this meeting. It was in my mind to deal with matters of great importance which are looming up in front of us, and will continue to do so for some years to come."

Entertainment Tax Policy

Coun. GENT said there was a problem which he had considered, namely, Entertainment Tax accounts. Years ago they were paying on certified returns, but some had the arrangements whereby they paid the money into a separate account at the bank and drew tax from it, but bankers did not work for nothing. That was all right when the tax was a small figure, but now the tax was becoming a very big figure.

He did not know whether any members had looked into the matter, but, paying tax from, say, five to nine thousand pounds per year substantial amounts were being paid to banks for dealing with the money. He wondered if an arrangement could not be made through the Association for the tax to be paid into the Bank of England on behalf of the Customs and Excise. If that money could be saved on bank charges it would pay the cost of the ordinary tickets issued through the machines in a year.

The CHAIRMAN said it would be a good thing to bring up the matter in London. Most of the members would be paying 2s. 6d. per £100 in bank charges.

The SECRETARY said a slight disadvantage would be through the checking up at the end of the week, and in some cases there would be small discrepancies to be cleared up. The CHAIRMAN said it had given the members something to think about.

circuits; he himself had worked for a number of years with one of the major circuits, and, if he were still working for them he would be heart and soul in the C.M.A. It did not apply so much to the small exhibitors.

Coun. GENT said they must remember that at this juncture they were not discussing the schemes of the C.M.A., and the question of its constitution did not arise. To clarify the position, he explained both the C.M.A. and the Federation.

A member said he did not know whether the members were aware that circuits nominated managers with voting powers at C.E.A. meetings; if the C.M.A. was recognised the time was not far distant when the C.M.A. would be running the C.E.A.

It was carried that the C.E.A. should meet the deputation.

Roll of Honour

Flying-Officer J. H. Begg, a former manager of the Odeon, Ramsgate, and of the Central, Canterbury, is reported killed on active service. He left Ramsgate for the Well Hall Odeon in 1939.

BOATSWAIN FLETCHER

I've given you a rough idea of the sort of chaps they were who brought the SAN DEMETRIO home and what kind of jobs they did. I see I've left myself out. Well, I haven't much to tell. I was the Bo'sun, so it was my job to tell fellows to do things and make sure they did 'em. And that's about all, except one night I led a bit of a sing song in the galley. They all took the mike out of me because I let on I sang in the choir as a boy. That was at Faversham, where I was born. It's a little place in Kent some miles inland on a creek, but for all that it sends a surprising number of men to sea. You find Faversham men wherever you find sailormen.

Boatswain Fletcher is played by Frederick Piper in Ealing Studios' most ambitious production, Michael Balcon's

SAN DEMETRIO LONDON

A.P.P.H. DIVIDEND BEST IN YEARS

7 per cent.

By the City Editor

DIVIDEND of Associated Provincial Picture Houses is increased to 7 per cent. for the year to May 31 last, from 6 per cent. paid for the preceding year, and 3 per cent. for the year before that.

It is the highest dividend since 10 per cent. paid in 1933. From 1934 to 1938 6 per cent. was paid, followed by 4 per cent. in 1939, and only 2 per cent. in 1940.

The company is controlled by Provincial Cinematograph Theatres, a member of the Gaumont-British group.

Total issued capital is £800,000, of which £700,000 is in ordinary shares.

The chairman is J. Arthur Rank, and the managing director, Mark Ostrer.

The company owns 18 kinemas in various parts of the country and controls subsidiaries — Scala (Ealing), Ltd., Scala (Maida Vale), Ltd., Scala (Kilburn), Ltd., and Gaumont Super Cinemas, Ltd.

During the current year A.P.P.H. shares have risen from the lowest of 18s. 6d. to around 25s. 6d. now.

SENSATIONAL RISE IN ODEON ISSUES

By the City Editor

THE outstanding and sensational feature in the kinema share market has been the rise in Odeon shares to 26s. 4½d. This is a gain of 3s. during the past week, and over 5s. in the past fortnight. Otherwise the market was irregular.

A.B.P.C. and Gaumont-British junior issues were quiet, although the debentures in both cases were better. A.B.P.C. 4½ per cent. debentures gained £2 at £103½, while G.-B. 4½ per cent. gained 5s. at £103¼.

P.C.T. issues were supported, the 10 per cent. pref. putting on a further 6d. at 24s. 3d. The other preference issues were 3d. better.

Elsewhere, Cine Television deferred recovered to 9s. 3d., thus regaining the 3d. they lost in the previous week, while Moss Empires reached 39s., a rise of 3d.

Union Cinemas first preference jumped 9d. to 20s., but Twentieth Century 6 per cent. pref. fell 4½d. to 4s. 4½d., and A.P.P.H. ordinary a similar amount to 25s. 1½d., despite the increased dividend.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	61/3	—
Assoc. Brit. Pic. Corp. 5/- Ord.	16/-	—
,, 6% Pref.	24/9	—
,, 4½% Debs. ..	103½	+ £2
A.P.P.H. Ord.	25/1½	— -/4½
Brit. & Dom. Films £1..	4/4½	+ -/1½
Brit. Lion 7½% Pref. 10/-..	10/5½	— -/3
Capital Prov. News 5/- ..	4/3	— -/3
Cine Television Dfd. (6d.)	9/3	+ -/3
Dufay-Chromex 5/- Ord.	3/6	— -/1½
Gaumont British Ord. 10/-	16/6	+ -/1½
,, "A" Ord.	8/-	+ -/3
,, 5½% 1st Pref. ..	20/4½	—
,, 4½% Debs. ..	£103½	+ 5/-
General Th., Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb...	£101½	— 7/6
Mde. Tussaud 1/- Def. ..	1/10½	—
,, £1 Prefd. Ord. ..	18/-	+ -/3
Moss Empires £1 Ord. ..	39/-	+ -/3
,, £1 Cum. Pref. ..	22/4½	— -/1½
Odeon 5/- Ord.	26/4½	+ 3/-
,, 6% Pref.	22/-	+ -/4½
Odeon 5% Debs.	£103	— 15/-
P.C.T. 10% Cum. Pref. ..	34/3	+ -/6
,, Cum. "A" Pref. £1 ..	28/6	+ -/3
,, "B" Pref.	27/9	+ -/3
,, Const. 7% Pref. ..	26/0	+ -/3
Scophony 5/-	3/4½	—
Sound City (Films)6% Pref.	8/9	—
Stoll Th. Corp.	13/3	+ -/1½
Twentieth Cent. Ord. ..	1/3	—
Twentieth Cent. 6% Pref.	4/4½	— -/4½
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	20/-	+ -/9
,, 2nd Pref.	18/6	—

£1 shares unless otherwise stated.

Company Notes and News

NEW PRIVATE COMPANIES

Picture House (Knowle), Ltd.—Registered October 22. Capital, £3,000 in 3,000 shares of £1 each. Kinema proprietors, etc. The directors are: Alan D. Clark, Ash Dene, Dorridge Road, Dorridge, Warwickshire, solicitor; Victor J. Macdonald, Haytor, Barston Lane, Solihull, Warwickshire, kinema manager; W. Woodward, 135, Queslett Road, Great Barr, Birmingham, solicitor's managing clerk. Solicitors: Lyon, Clark and Co., West Bromwich. Registered office: Station Road, Knowle, Warwickshire.

Minilabs, Ltd.—Registered October 15. Capital, £1,000 in 1,000 shares. Photographers, photographic processors, etc. The directors are: John F. Berner, 160, Faireholme Crescent, Hayes, Middlesex, works manager; Geo. W. Card, 294, Lansbury Drive, Hayes, Middlesex, film technician. Secretary: G. W. Card. Registered office: 160, Faireholme Crescent, Hayes, Middlesex.

Kentertainments, Ltd. — Registered October 18. Capital, £100 in 2,000 shares of 1s. each. Entertainments and Kinema proprietors, etc. The first directors are: R. N. Crumbie, 83, Crofton Road, Orpington; F. A. Hartley, 2, Edward Street, Southborough, Tunbridge Wells; C. H. Headley, 3, Willow Close, Orpington. Registered office: 215, High Street, Orpington, Kent.

Lyric Cinema (Dublin), Ltd.—Registered in Dublin October 19. Capital, £10,000 in 10,000 shares of £1 each. Kinema proprietors. Directors are not named.

Carlton, Sevenoaks (1943), Ltd.—Registered October 15. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. The directors are: Nathan Cohen, 113, Wardour Street, W.1; Mrs. Flora Specterman, address not stated; Abraham Rafer, 14, Grovehall Court, St. John's Wood, N.W.8: Mrs. Jenny Malykont and Mrs. Esther Rafer.

Triumph Productions, Ltd.—Registered October 20. Capital, £100 in 100 shares of £1 each. Film and play producers, etc. The directors are: Joseph W. Collins, 37, Portland Court, W.1, theatrical manager and agent; Reginald M. Davis, 25, Eaton Court, Hove 3, company director; Guy Charles, 26, Cleveland Gardens, W.2, theatrical producer.

Robert and Peters, Ltd.—Registered October 18. Capital, £4,000 in 4,000 shares of £1 each. Amusement caterers. The directors are Robert Wilson and Mrs. Carrie J. Wilson, both of 91, Squires Gate Lane, Blackpool. Solicitors: Harold Worden, Blackpool. Registered office: 91, Squires Gate Lane, Blackpool.

MORTGAGES AND CHARGES

D.R.C. Cinemas, Ltd., Gibb Chambers, Westgate Road, Newcastle-on-Tyne.—Particulars filed of £3,000 debentures, authorised September 7, 1943, the whole amount being now issued.

SATISFACTIONS

British Aviation Pictures, Ltd. (formerly Triangle Productions, Ltd.), 9, Idol Lane, E.C.3.—Satisfaction in full on June 18, 1943, of two charges dated July 15, 1942, and registered July 28, 1942. (Notices filed October 16, 1943.)

West Yorkshire Cinemas, Ltd., The Picture House, Woodlesford.—Satisfaction in full on September 24, 1943, of mortgage dated March 30, 1942, and registered April 13, 1942.

D.R.C. Cinemas, Ltd., Gibb Chambers, Westgate Road, Newcastle-on-Tyne.—Satisfaction to the extent of £5,000 on September 22, 1943, of mortgage dated December 31, 1938, and registered January 7, 1939.

Cinemas (Manchester) Ltd.

The registered office of Cinemas (Manchester), Ltd., is now c/o Ogden's Theatres, 196, Deansgate, Manchester. Warston Pictures, Ltd., and Coliseum (Manchester), Ltd., are also at the same address.

Barrow Bans Boost

Barrow-in-Furness Corporation has refused to grant an application from Brennan's Cinemas, Ltd., for permission to place a banner across Abbey Road to advertise a kinema performance.

LEICESTER SQUARE ESTATES, LTD.

Interest Reduced on Debenture Stock

At the meeting of debenture stockholders of Leicester Square Estates, Ltd., held on October 28, resolutions were passed reducing the rate of interest payable on the debenture stock from 6¼ per cent. to 5 per cent. per annum as from October 1, 1943. General Cinema Finance Corporation, Ltd., guarantees payment of the interest for seven years from October 1, 1943.

Warrants for three years' arrears of interest to June 30, 1943, were posted on October 28.

ASHFORD MANAGER ASSAULTED

Women Patrons Fined

At Ashford Police Court two local women, Mrs. M. A. Mancini and her daughter, Mrs. Mickelborough, were fined £1 each with £1 11s. 6d. costs, and were bound over for a year, on a charge of assaulting Reginald McIver, manager of the Odeon, Ashford. A counter-summons against McIver was dismissed.

It was stated that, following an alleged assault on a 14-year-old attendant during a previous visit to the Odeon, the defendants were refused admission. The manager was called and asked the attendant to identify the women as those who had assaulted her. When she did so, the older defendant struck her and abused her. McIver tried to shield her and was then assaulted. In evidence, he said that he received many severe blows on the head, several kicks, and that his hand was bitten. The police were called, and a charge was made.

A PROJECTION IN ITALY

Edinburgh Man's Experiences

NEWS of the activities of units in the fighting has been given this week former Edinburgh film ma geant James Bennet, who pre-war, projectionist at the Tivoli.

Seen in Cairo by a correspo Bennet was waiting to lea Italy with the biggest ent ment column ever to lea Middle East. On this colum geant Bennet acts as tech responsible for the maintena the kinema equipment, work he has done with the Eighth throughout the Western Des the 15-van column are n kinemas and power vans, s caravans for the stage stars, props and a mobile office.

Bennet was in the Army 1939 and was in the Crete fia being wounded in the last evacuation. That gave h chance to get back on to h job and he is certainly enjoy

"YOU WERE NEV LOVELIER"

Records Broken o Second Run

George Lodge, at the In Belfast, with the co-operat Dermon Kealy, Columbia's r sentative, broke all records a second run of "You Never Lovelier," which ha cently had its first run at the by Classic.

Although the Imperial is a run house George was str the picture's potentialities arranged over 20 window and displays and ran a "You Never Lovelier" competitio all the local dance halls and with the final in the Ulster Hall.

Provincial Shows S by Renown

Starting on November 2, at the Leeds, Renown are Trade showi two big Hal Roach revivals, " Fury" (Brian Aherne, Victor M Paul Lukas and June Lang "Chump at Oxford" (Stan, La Oliver Hardy) for the provinces the coming fortnight.

Renown's branches have also vised Head Office of the interes these two forthcoming subjects created with the exhibitors.

"Captain Carey" is now play Granada Circuit, where it has exceptionally fine business.

St. Austell Rejects S

A recommendation by the St. Chamber of Commerce that t kinemas should be opened on Sun provide entertainment for the and to keep young people off th has been turned down by the Council after a long discussion.

the "mail plane," is a new and ingratiating character in Walt Disney's OS AMIGOS, which RKO-Radio is Trade showing to-day (Thursday)

HONOUR FOR M-G-M CHIEF

Mexico Decorates Louis B. Mayer

In appreciation of services rendered the Mexican nation, Louis B. Mayer will be awarded the Order of the Aztec Eagle by the President, General Manuel Avila Camacho, at a ceremony in Mexico City.

This is Mexico's highest decoration, awarded those who have performed outstanding services to the Republic. It is being given to the Metro-Goldwyn-Mayer production head for his many gestures of friendship toward the Mexican people, as evidenced by such motion pictures as the recent series of eight FitzPatrick short subjects which were produced in Mexico with the co-operation of the Mexican Government; and the short subject, "Madero," based on the life of a famous former President.

James A. FitzPatrick will accompany Mr. Mayer, and will also be decorated by the Mexican Government. The presentation will be made in the Foreign Office.

nique Revue Planned

ONE'S ALL-STAR MUSICAL

his first independent pic- Hi Diddle Diddle," now established in the United s one of United Artists' im- grossers, Andrew Stone, t of Andrew Stone Produc- o-day announced that his ited Artists' effort will be entitled "Andrew Stone's ns of 1944."

ew revue will represent an n into unusual story fields ique screen methods. It ture a six-sectioned love ch section full of suspense ped by a thrilling climax. hem will be set to music broidered with outstanding cts, novelties and beautiful

lm treatment is now being by Stone and Frederick The latter will write the ay as he did for "Hi Diddle" and "Stormy r."

LLOW CANARY"

rrent West-End Run

ow Canary," RKO-Radio's eclaimed Anna Neagle and Gre co-starring vehicle, con rrent West-End run ow (November 5) at the Le ester Square, and Marb Arch.

uniq concurrency indi- the ost certain manner e ap l of the production. npire rarely plays concur- h an other major West- nema, but it is considered hat t "Yellow Canary" ve an attraction of great ons.

SUNDAY CONCESSION To Help Rubber Salvage

To enable films on rubber salvage to be shown, H. Ferrier Cornforth, general manager Greater Scala (Birmingham), Ltd., was given permission at the Annual Theatre Sessions to commence the first performance on Sunday, November 7, at 2 p.m., instead of 3 p.m., under the Sunday permit. The chairman, however, made it clear that the Justices did not want the concession to be regarded as a precedent.

Arrangements have been made to invite 3,000 business men; and as it has proved in other parts of the country of great service in augmenting the collection of rubber scrap the promoters are hopeful of an equalling good response from the Birmingham area.

Bristol's Red Cross collections amounted to £3,573 0s. 2d. The largest amounts were collected by the New Palace, £423 13s. 7d.; the Orpheus, £334 5s. 6d.; Embassy, £311 10s.; Odeon, £246 14s. 11d.; King's, £241 9s. 1d.; Whiteladies, £222 12s. 7d. The total sum raised by these six kinemas between them was £1,780 5s. 8d., nearly half the amount collected in the city. Collections at other houses were below the £200 mark.

COMING CRISIS ON FILM RENTALS

President Simpson's Warning at West Lancashire Meeting

H. SIMPSON, National President, gave a vague hint at the meeting of the West Lancashire Branch meeting at Preston, of the possibility of intervention by the Board of Trade to establish standards in regard to film-hire conditions.

"One thing renters must bear in mind," said Mr. SIMPSON. "That is, we have 615 Members of Parliament who are accessible to every small exhibitor in the country. That is one of the beauties of our constitution."

J. F. DOBSON, who gave the report of the last G.C. meeting, introduced the subject of grading and film rentals. He said:—

"The Ugly Sisters"

"We have been told that 'grading and all other conditions of film hire are not the responsibility of the K.R.S. but a matter for each individual renter.' So long as exhibitors tolerate this dictum, more and more will be the portions of those 'ugly sisters' and less and less the crumbs to us, the Cinderellas.

"It is an absurd and out-dated attitude for the K.R.S. to assume, just as absurd as if the C.E.A. were to tell the N.A.T.K.E. that the wages and conditions of employees are the concern only of the individual theatre owner."

Profit and Loss

"Officially," said H. SIMPSON, "I have heard nothing about the refusal of the K.R.S." The grading of films was wrapped up with the subject of film hire.

Recently, he played a film which the renter said was a Grade A film and would do business to justify that grading. About the same time, another renter came along and claimed that his film was also Grade A. For the present he would not disclose titles, but if he met the K.R.S. he would name them. Film "A" played to good business, £250 for the week. Film "B," which came with all the glamour of the first one, £33 for three days.

For the first film he was quite willing to pay 50 per cent., but the second film, for which the same terms were demanded, resulted in a dead loss. That grading was definitely wrong.

He hoped, when the meeting with the K.R.S. did take place, the two renters concerned would be present. Every exhibitor would admit there were differences in the value of product, but the renters' attitude appeared to be that if one film could get a certain percentage, so should another if they claimed it was in the same class. On such occasions there was one thing the renter would not do—that was, lose face.

Will Board of Trade Move?

He did not wish to touch on film rentals at the moment, except to say he felt the next move might be with the Board of Trade. It was known that Governments in certain Dominions had fixed ceiling prices for film hire.

Personally he did not think the General Council would object to the promotion of legislation, or by other means, to endeavour to get something like similar standards here.

Renters must bear in mind we had 615 M.P.s who were accessible to every small exhibitor in the country.

Flat-Rate Bookings

Reference having been made to a sliding scale, Mr. SIMPSON said his proposition, which had been approved by the branch for a basic percentage, plus 50 per cent. of all takings above a pre-agreed figure, was intended to go before the film rentals Committee.

Those who had suggested he was in favour of the abolition of flat-rate bookings were under a misapprehension. He had never suggested any such thing. What he said was it would become progressively harder to book on flat rates. There were many situations where it must be to the advantage of both renters and exhibitors to do business on flat rates.

Exhibitors Refuse Figures

Some exhibitors had said they could not make their kinemas pay unless they had flat rates. The General Secretary, in his presence, had said to these exhibitors that if they had to go on sharing terms and produced balance-sheets that proved they suffered hardship thereby, he had authority to approach the renters to secure adjusted terms. In every case the exhibitor had declined to produce the figures.

One Price All Round

F. FENNELL said there were exhibitors in some towns who took sixth, seventh, and even later run films, but they had to pay the same percentage as the first-run exhibitors. That was unjust. By the time the film came to the late runs all the cream had been skimmed from the milk. Even with a minimum sliding scale the position would be unsatisfactory, because of the incidence of expenses.

The CHAIRMAN said there was no other business in the world in which first charges were demanded for product that was really in the second-hand stage. It was obvious the Trade was approaching a crisis in regard to

Harry Hargreaves Resigns

From secretary HARRY HARGREAVES was received a letter explaining that owing to ill-health he desired to be relieved of his duties as secretary and treasurer of the branch. It was intimated that Mr. Hargreaves had also resigned the secretaryship of the Morecambe Entertainment Managers' Association.

The meeting declined to accept Mr. Hargreaves' resignation, and accepted the offer of J. F. DOBSON to undertake the duties of secretary for the time being.

Place-Names on Posters

Chief constables in various parts of the branch territory sent letters stating they did not object to the restoration of place-names on kinema posters, provided that the depth of letter did not exceed 1½ inches.

C.M.F.-C.M.A.

J. F. DOBSON reported on the C.M.A.-C.M.F. position. After dealing with the sequence of events, he added that exhibitors might consider that neither organisation, as at present constituted, properly filled the bill. "I submit we should be loyal to the preponderating majority in the G.C. who favour recognition of the C.M.F., but I also consider we should ask the Council to grant the request of the C.M.A. for a meeting with their representatives."

C.E.A. "Bad Policy"

E. H. CHANT: Amongst managers there is a feeling that the Federation is being forced on them. It was bad policy for C.M.F. literature to be mailed with C.E.A. communications. That made it appear the C.E.A. was behind the Federation and was concerned about getting into touch with managers quickly. That circular, coming through the C.E.A. channel, would do more harm than good.

The PRESIDENT remarked that the *Kinematograph Year Book* would have provided the C.M.F. with a good mailing list. In fact, they could not get anything better.

F. FENNELL said it seemed to him neither of the organisations "fitted the bill." His managers did not wish to have anything to do with either.

Resolution was adopted asking General Council to meet representatives of the C.M.A.

D

EDINBURGH SUPPORTS THE FEDERATION

Cinema Sunday's Handsome Results

EDINBURGH Section of the C.E.A., resuming last week after the summer vacation, discussed the classification of halls, the rival managers' organisations, and the engagement of employees without a reference. Cinema Sunday has realised £3,578, an increase of £600. A. S. Albin presided.

JOSEPH PENN complained that some of the larger halls with several operators were taking operators from some of the smaller houses. He engaged an operator from another hall after getting a reference from his employer. He paid him £3 10s. a week of 28 hours, but after three weeks he received a week's notice that he was leaving for a larger hall where they had four operators.

He had never been approached for a reference for this operator, and something would have to be done to stop this. What was the business coming to when any Tom, Dick or Harry was taken on without inquiry as to their character or their qualifications? The practice was growing in every town except Sheffield, where they seemed to have a pool of operators. This had happened to him several times since the war.

The Other Side

J. P. M'GUIRE. on the other hand, said the Playhouse and the Palace had been left very short of operators more than once because some of the smaller houses had taken them away. They had taken back a former employee who got his discharge from the Army on that condition, and he was with them exactly one week.

R. M'LAUGHLIN said most of them had their chief operator, but the remainder were in a state of flux. If an operator left a hall it meant four or five changes in different halls before they settled down again, and that was all wrong. A certain number of operators were simply travellers, not operators. They should not be allowed to apply for another job at a higher wage unless they had been twelve months in their present job.

It was agreed to recommend that before engaging any employee their present employer should be contacted.

Rival Organisations

LOUIS DICKSON reporting on the General Council attitude to the C.M.A. and the C.M.F., said meeting the organisations did not commit them to anything. It was only a matter of policy whether they should meet them or not.

They had approved of the C.M.F., who had put out a manifesto, and a big number of forms had been filled up and sent to Mr. Clow, the secretary *pro tem*. It was felt by practically everybody in the General Council that if the managers did come to the C.E.A., as they were entitled to do, it was only right that they should be able to put forward their grievances as an organised body.

W. H. ALBIN said the General Council had decided to support the Federation, but they were definitely against anything connected with the N.A.T.K.E. for the managers.

Mr. DICKSON said the C.M.A. was put forward as a branch of the N.A.T.K.E., and that, of course, was a very difficult proposition, as a manager in a case like that was taking his orders from the union that represented his employees. It was a general principle in business that the foreman or manager should not be a member of the workers' union, and this introduced an entirely new principle.

One of the things put forward by the C.M.A. in their charter was that they were out for the principle of the "closed shop," which meant that every member of the staff must be a member of the N.A.T.K.E., the idea being that the manager should act as a sort of organiser for the N.A.T.K.E.

The C.E.A. unanimously refused to recognise it, while admitting that the managers had the right to organise, and that they had their grievances.

Mr. ALBIN said they would have to recognise some body of managers, and it must be the C.M.F.

Mr. M'LAUGHLIN said he was certainly in favour of supporting the Federation though he foresaw great difficulties when labour conditions were different from what they were to-day.

The CHAIRMAN said he did not think they could do more than consider following the lead of the General Council, approve of the C.M.F. in principle, and if they had a local branch, recognise it.

The meeting did not formally register a decision, but the feeling seemed to be accurately expressed by Mr. Albin.

Classification of Halls

Mr. ALBIN, reporting on the meeting of the Scottish Executive, said on the subject of classification of halls they could not get the information they wanted from Mr. Fuller. He said he had not the staff to take it out.

Mr. M'LAUGHLIN said some halls had been raised from "C" or "B" categories to "A" owing to war-time increases in their prices. It did not make a great difference so far as increased subscriptions to the C.E.A. was concerned, but because of their agreement with the N.A.T.K.E., if they went into a higher category they had to pay a higher wage, which they would not be able to pay in normal times.

This affected the smaller halls more than the larger, and he thought they should have a sit-down strike and not pay their subscriptions to the C.E.A. It operated very harshly against a hall in the Lothians compared with a hall in Edinburgh. They might both be £25 houses and have to pay the same wages, but there was no comparison in their week's takings.

Mr. DICKSON said no doubt their system of classification was bad. Still, there were many £25 halls that were "B" halls, and there was no intention to raise them into a higher category, because it was not thought right that they should be "A" halls. The L.F. and P. Committee had two or three cases like that before them every month, and they were generally allowed to remain for that reason.

Mr. M'LAUGHLIN thought there must be very few to-day, because they had all been pushed up.

Mr. DICKSON said in Edinburgh the only difference was that a few halls were paying a little more to the C.E.A. because their agreement with the N.A.T.K.E. was on the basis of the takings of the hall.

Women in the Box

A letter was read from the local representative of N.A.T.K.E. suggesting a meeting to discuss a draft agreement to regulate the employment of women in the projection-box. It was agreed to reply that they were applying to Glasgow and London for information on the subject, and as soon as they got this information the necessary arrangements would be made for meeting them. In the meantime the Secretary was instructed to write Mr. Fuller and Mr. Turner on the subject.

Clare Hamilton, sister of Maureen O'Hara, is making her debut in EPITAPH FOR A SPY (RKO-Radio)

Holidays with Pay

Mr. ALBIN reported that Dundee Section had made a new contract with N.A.T.K.E., in which they agreed to give a fortnight's holiday with pay. The Scottish Executive, he said was against Dundee agreeing to this, notwithstanding the fact that most of the halls were giving a fortnight's holiday with pay, but it was not in the contract.

The following committee was appointed to consider a draft agreement which the Glasgow and West of Scotland Section proposed to make with N.A.T.K.E., and pass on their views to Glasgow: J. S. Dunbar, R. M'Laughlin, J. P. M'Guire, W. Albin, Louis Dickson, A. C. Pinder (Kelso), L. F. Priest (Bathgate) and R. Scott, with the Chairman and the Secretary.

Cinema Sunday £3,578

The CHAIRMAN reported that the total realised by Cinema Sunday was £3,578, an increase of £600 on last year. Replying to a vote of thanks to the convener and his committee, proposed by Mr. DUNBAR, Mr. ALBIN said it had been a real pleasure organising the effort this year, for every exhibitor, with two exceptions, in the whole of Edinburgh had come in most enthusiastically.

No More Small Reels

Mr. DICKSON reported that he had brought before the General Council a proposal that immediately after the war the time would be ripe for settling for good the question of the length of reels of film and doing away with all those small reels, because after the war most of the renters' boxes would require renewal, and the question should be tackled now so that it could be put into operation immediately after the war or as soon as possible after it.

Edinburgh Branch Again

When the minute of last meeting was read referring to the fight against increased assessments, J. S. DUNBAR proposed that their committee should be cordially thanked for all the work they did.

Mr. DICKSON said there was a feeling in Glasgow that Edinburgh had let Glasgow and the rest of Scotland down by compromising while Glasgow was prepared to fight.

MAJOR WALKER (Broxburn): We will have to form our own branch.

Mr. M'LAUGHLIN: I will move accordingly.

The CHAIRMAN said he had been against the formation of an Edinburgh branch when it was proposed before. He felt now he had made a mistake in that when they had such a weight of opinion behind the proposal, but they would take up the question again, because some of Glasgow's decisions were not in accordance with Edinburgh's ideas.

Odds and Ends

Mr. DICKSON replying to a question by Mr. L'Laughlin, said a certain propor-

Continued at foot of column 4

EARLIER S.O.

To Solve "Great M... Problem"

EXETER ...ity Council, on ... day, Oc... ber 26, adopte... commendati... of the War ... gency Comm...ttee that it be ... ised to nego...te with the ma... of the city's ...three kinemas ... view to ope...ing not earlie... 2 p.m. on S...nday, instead ... p.m., as at ...sent.

An amend...ent that admi... restricted t... members of ... and Allied ...rces in unifo... not more th... one civilian ... years of a... in their ... received only four votes.

It was stat...d that the pol... no complaints against ... behaviour of the troops, bu... the city w... confronted ... great moral problem and ... essential to get soldiers and ... off the streets.

The committee also recom... that the regulation prohibit... admission of children und... age of 16 shall be strictly en...

"STATE" ENTERTA... U.S. FORCES

Twice last week the manage... the State, Kilburn, played hosts t... bers of the U.S. Forces. On W... day they entertained 50 white Am... while on Thursday the guests w... coloured soldiers. Both parties ... entertained to tea in the ... Restaurant and afterwards sa... musical, "Stormy Weather," w... all-coloured cast.

It was the first invitation exte... the State to serving members ... U.S. Forces, and was organised ... American Red Cross in London. ... majority expressed their surprise ... size of the theatre on taking the... in the balcony, where they sat ... groups among the audience.

Wednesday's party was ... welcomed by A. J. Gale, M... Cheepen and J. G. Brennan, w... Thursday Mr. Cheepen, the ... manager, welcomed the coloured ... with a pleasant little speech.

Milton C. Larry, American Red ... Programme Director, thanked the ... management for their invitation.

Others present included L. M. ... theatre supervisor, and J. Moore.

Coalville Sunday ... Concerts

Because the Urban Council re... let him give Sunday kinema p... ances, C. K. Deeming, of C... Cinemas, held Sunday band con... the Regal, Coalville.

Mr. Deeming announced after t... concert that he was giving all the ... to endow a bed at the Leicester ... Infirmary.

tion of the money raised by "... Day" (Octob... 18) went to P... What that p... portion was he ... know. It was ridiculous, and he ... it in the Ge...al Council and ... the annual me...ting, but it was ... against him.

Mrs. J. C. H... ...ey wrote resigning ... the Benevolent ...und Committee. ... agreed not to ... fill the vacancy ... the annual ele...tion of office-bearers ... to thank Mrs. ...arvey for her ser... the committee.

Mr. M'LAU... ...N criticised the ... featist attitud... of Mr. Fuller ... Film Report ... the question of ... the supplemen...ry newsreel contra... was, he said, ... disgraceful statem... be sent out t... members.

'INITE JOB FOR PLANNING COMMITTEE

Midlands' Branch Wants Universal S.O. Policy

RMINGHAM and Midlands' branch is willing that the officers or a deputation, of the C.E.A. should meet representatives of the C.M.A., but deferred, until more information forthcoming, further consideration of the Managers' Federation. C. H. Russ presided.

g out of the last General Meeting Report the y was requested to inform neral Secretary that the thought it desirable that should be advised from time what subjects the g Committee had under ation.

proposition of the CHAIR- onded by B. T. DAVIS (vice- n) and supported by Capt. CLIFT, it was unanimously that the Planning Com- hould be requested to con- iversal conditions for post- day opening.

pinion was expressed that war this would become a nt subject. It was e, therefore, that the Asso- should be in a position to ard at the appropriate with plans for universal ns in place of the present state of affairs in which al licensing authority fixed terms.

nagers

considerable discussion on stion of the C.M.A., the accepted a resolution pro- A. G. MAY and seconded DAVIS that "This branch bjection to the officers, or ation, of the C.E.A. meet- esentatives of the C.M.A. their views and to report the branches."

Deputation

AIRMAN informed members that al Purposes Committee of the wn Council had agreed to meet ion from the branch to dis- decision that children should dmitted to Sunday afternoon ces.

ersons' Call-up

was read from the General concerning what the branch as the serious effect the call- young persons of 16 and up- ld have on kinemas. He pointed t the moment this was nothing a "possible" call-up. ically the whole of the business ntry outside war work was now by the under eighteens, he pre- Government would not at e of the war introduce a of the sixteens without fully the immense amount of dis- it would be going to cause all owever, should the necessity ropriate representations would

ferments

MAY reported that the Man- ard was in certain cases form D.M.B.163, regarding in certain age groups for bsitute would be required y could be released. These quite straightforward, but y member experience diffi- complying them, he would to advise them. reported that where an em- d been deferred on several occasions, the Man-Power Board were now issuing a form, D.M.B. 51. This was designed to save waste of time and paper in filling up unnecessary forms, and was in the nature of an inquiry as to whether the particular employee's circumstances had changed since the last form, N.S.300, was completed.

Where there had been no change, all one had to do was to say "No change," instead of repeating particulars previously given. If, however, an employee had been regraded, say, from second to first operator, then that fact should be clearly stated on the form.

Form D.M.B. 51 was in substitution of form N.S. 300 (Renewal), but members should be careful in all cases where forms D.M.B. 51 were not received to submit a form N.S. 300 (Renewal) at least a fortnight before the termination of the deferment period. Otherwise the employee's deferment would lapse, and nothing could be done about it.

Price of Stills

A letter was read from MORTIMER DENT (Danilo Cinemas) calling attention to the variation in the charges for the hire of stills made by the renters, and expressing the opinion that these should be standardised. The branch considered it a good suggestion, and the Secretary was requested to forward the letter to the General Secretary for reference to the K.R.S.

'Phone Charges

The SECRETARY informed the meeting that he had taken up the question of who was responsible for the cost of alterations to kinema fire telephones consequent upon a rearrangement of N.F.S. stations. Apparently there was no alternative but for exhibitors to bear such cost.

H. B. LANE reported that the usual meeting of the Sunday Films Committee had been held that afternoon, at which two of the films reviewed were considered unsuitable for Sunday showing.

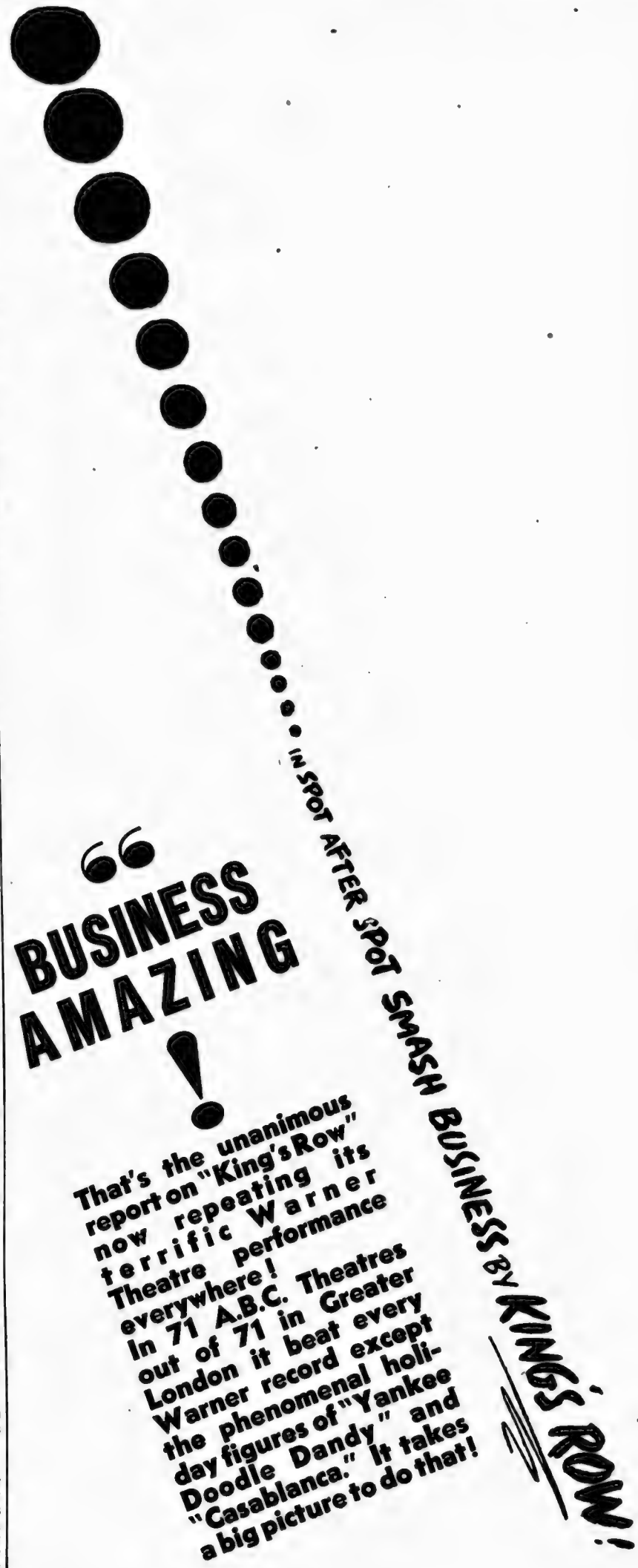
Propaganda Aids

The Branch acceded to the following applications for publicity: Birmingham Education Department, exhibition of notices regarding registration of boys and girls; M. of I., slides relating to wastage due to accidental fires; Y.W.C.A., slide appeal for workers and trained club leaders; and the British Legion, for sale of poppies.

Christmas Tree Fund

H. F. HARVEY, hon. treasurer, *Birmingham Mail* Christmas Tree Fund, again invited the branch to support this annual effort. The branch decided that the usual kinema collection on behalf of the Fund should be made during the week commencing December 5. Mr. A. G. May (Bristol Cinema) once again undertook to supervise these collections. Capt. S. W. Clift promptly announced a donation of £50 for the Fund from the Clifton Cinemas Benevolent Fund.

Gerald Saunderson, whose outstanding publicity campaigns were so frequently reported in our "Showmanship" columns while he was at Herne Bay and later at Winchester, has been acting as House Manager at the Leicester Square Odeon since May last. He is now transferred on promotion to take charge at Southend from November 4.


IN SPOT AFTER SPOT SMASH BUSINESS BY KINGS ROW!
"BUSINESS AMAZING!"
That's the unanimous report on "King's Row" now repeating its terrific Warner Theatre performance everywhere! In 71 A.B.C. Theatres out of 71 in Greater London it beat every Warner record except the phenomenal holiday figures of "Yankee Doodle Dandy" and "Casablanca." It takes a big picture to do that!

MANAGERS' COMPLICATED STATUS

Portsmouth Sees Difficulties Both Ways

SOME of the difficulties facing nominee-managers were pointed out at the monthly meeting of the Portsmouth and I. of W. branch last week when the claims of the C.M.A. and the Federation for recognition were discussed. P. J. Milsom presided.

F. B. B. BLAKE, branch delegate, stated that the General Council had left it to the branches to decide whether the officers or a deputation appointed for the purpose should be authorised to see the officers of the Kinema Managers' Association and to report on any suggestions that might be submitted to them. The General Council, however, had approved the constitution of the Managers' Federation as a professional organisation, and had indicated its approval to the branches so that they might, in turn, extend recognition to the Federation.

A Snag Each Way

CHARLES CLARKE said that in the charter of the Cinema Managers' Association there was a clause providing for a "closed shop," to which personally he took strong exception. He was all in favour of a managers' organisation, but he thought it was a bad thing for the managers to be affiliated to the same union as the members of their staff.

He was of opinion that they should encourage the formation of a managers' organisation outside the union, and therefore he was in favour of the Federation. It was something which was long overdue, but there was a snag in the managers being at the same table as the employers in the C.E.A. He did not know how they were going to get over that position.

R. DAVIES-BEYNON said that as the C.E.A. recognised the right of managers and executives to organise, he thought the time was coming when the managers and executives would have to dissociate themselves from the work of the C.E.A. and work entirely separately.

No Compulsion !

F. BOSCOTT said he disagreed with compulsory membership, and would not join any organisation which had a "closed shop."

Questions were asked as to the position of nominee-managers at C.E.A. meetings if matters affecting their salaries or conditions of service came up for consideration, but it was pointed out that that problem was unchanged, whether they became members of the Association or the Federation

After further discussion, S. H. PARSONS moved that the branch reaffirm the resolution it passed at the last meeting recommending recognition of the Federation, and this was seconded by K. GANGE and carried.

The Secretary, A. DANIELS, reported that the Negotiating Committee appointed to meet the N.A.T.K.E. had decided upon their general procedure, and it was proposed to ask Mr. O'Brien to meet them on November 16. A full report would be submitted to the next branch meeting.

Print Preservation

The thanks of the branch were passed to Mr. Pulman, the G.-B. projection engineer, for coming to Portsmouth on October 19 to address a meeting of local projectionists on the care of films, and on the motion of J. BOSCOTT, seconded by W. C. ELLIOTT, it was decided to suggest to the K.R.S. that a log card or book should be placed in each No. 1 spool tin for the purpose of recording the condition in which films were received, this to be signed by the operator and countersigned by the manager. This log, it was suggested, should also be used for recording each examination by the renters.

Training the Disabled

The SECRETARY stated that he had written to the Training and Resettlement Officer at Reading, asking what progress had been made with the scheme under which projectionists might be trained in the branch area, and a reply was received from the Regional Controller stating that the proposals for the training of disabled men as projectionists put forward by the London and H.C. branch were now under consideration by the headquarters of that department.

He then wrote to Arthur Taylor, secretary of that branch, who had forwarded a copy of the scheme, which had been considered by a joint meeting of representatives of the branch, the British Kinematograph Society, and the N.A.T.K.E. The essence of the proposals was to provide facilities for initial training in elementary electrical engineering and its practical application to kinema projection.

It was suggested that the full course should last nine months, the first three of which would be in a properly equipped training centre, and the remainder in actual employment in a kinema as training projectionists, at an appropriate wage.

Mr. Taylor added that the scheme was now hovering between the various departments of the Ministry of Labour, and it was proposed to meet again as soon as they heard from the Ministry.

It was agreed to await further developments.

Confusion in Licences

A letter was received from R. V. Stokes, branch solicitor, intimating that the music and singing licences had been renewed, but the Justices pointed out that although the licences were granted up to 11 o'clock at night, the police regulations limited the time to 10 o'clock.

In reply to an inquiry from the branch, B. J. TAY, the magistrates' clerk, also wrote, stating that the licence for singing and music headed "Part IV. Music and Dancing," did not permit dancing, and an application for a new licence was necessary for dancing on the stage or in any other part of the building.

No Christmas Day

The SECRETARY reported that he had written to Lieut.-Col. S. K. Lewis, of A.B.C., explaining that when Sunday opening was obtained in Portsmouth a verbal promise was given to the Bishop that no application would be made for opening on Good Friday or Christmas Day. In view of this, Lieut.-Col. Lewis replied stating that it had been decided not to apply for the A.B.C. theatres to open on Christmas Day.

Place-Names on Posters

Voluminous correspondence was laid before the branch in regard to the application made for permission to reinstate place-names on kinema posters throughout the area. As a result, however, the SECRETARY was able to announce that the concession had been granted for the whole of Hampshire and the Isle of Wight (except in small hamlets and villages), on condition that the signs were of such a size as to be invisible from the air or not easily read from slowly moving vehicles.

Fire Guard Advt.

It was reported that application had been made to the branch for a slide to be shown at the local kinemas calling attention to the registration of fire guards. It was pointed out, however, that the local authorities were using advertising space in the Press for this purpose, and the application was not entertained.

Circulation of M. of I. Films

Arising out of the Ceneral Council minutes, F. B. B. BLAKE referred to the new M. of I. films, which, it was urged, should be made available to independent exhibitors as well as the circuits, and said that his experience was that these films were losing their box-office lure. The glamour had gone off a lot of these war films.

Quota Simplification

He also referred to the suggestions made to the Board of Trade with a view to the simplification of the quota returns, and commented that the Board were apparently not impressed, because they declined to do anything in the matter. He pointed out, however, that many useful improvements could be made if they studied the quota book, and the odd lengths could be eliminated. To make Sunday the end of the week, he added, was simply ridiculous.

Personal

The SECRETARY mentioned that he had sent a letter of congratulation to F. Waterworth, manager of the Lee Tower Kinema, on his election to the Gosport Borough Council.

Notification was also received that C. W. Potter had been nominated as the member for the County Kinema, Fleet, in place of F. G. Hamilton, Lieut.-Col. S. K. Lewis for the Regal, Odiham, and M. Proops for the Carlton, Cosham, in place of A. E. Watkins.

At the airport of Mexico City, Walt Disney is greeted by Phil Reisman, vice-president of RKO-Radio. Disney had been to Mexico upon the Government's invitation to be awarded the medal of the Aztec Eagle.

Newcastle S.O.

Alfred Smith, secretary of the C.E.A. Northern Branch, has secured licences for 29 Newcastle kinemas to open on Sunday evening, October 31, and 21 on November 28, for the annual charity performances. There was a little difficulty with one kinema running regular Sunday evening concerts; but this was fixed satisfactorily. Another exhibitor has elected to devote the proceeds of his theatres to the local hospital; but the total opening for the Benevolent Fund and the Newcastle Police-Aided Association will be the same as last year, when a new high record was made.

During October, workers in 488 firms and organisations joined the Red Cross Penny-a-Week Fund. Employees of more than 44,000 firms are now contributing regularly each week.

DISNEY'S NEW FEATURE

"Saluds Amigo

Described as Walt D greatest feature ever, offer abundance of novelty and s entertainment, "Saludos A which means "Hello Friend to be Trade shown by RKO at the Cambridge Theatre Thursday, November 4, at 10.

Bristling with colour, gaiety, dancing, and dis charm, "Saludos Amigos centred against varied American backgrounds. In tion to Donald Duck and the new film presents a h delightful new cha including Joe Carioca, Pe Llama, the Senorita, an natives of South America.

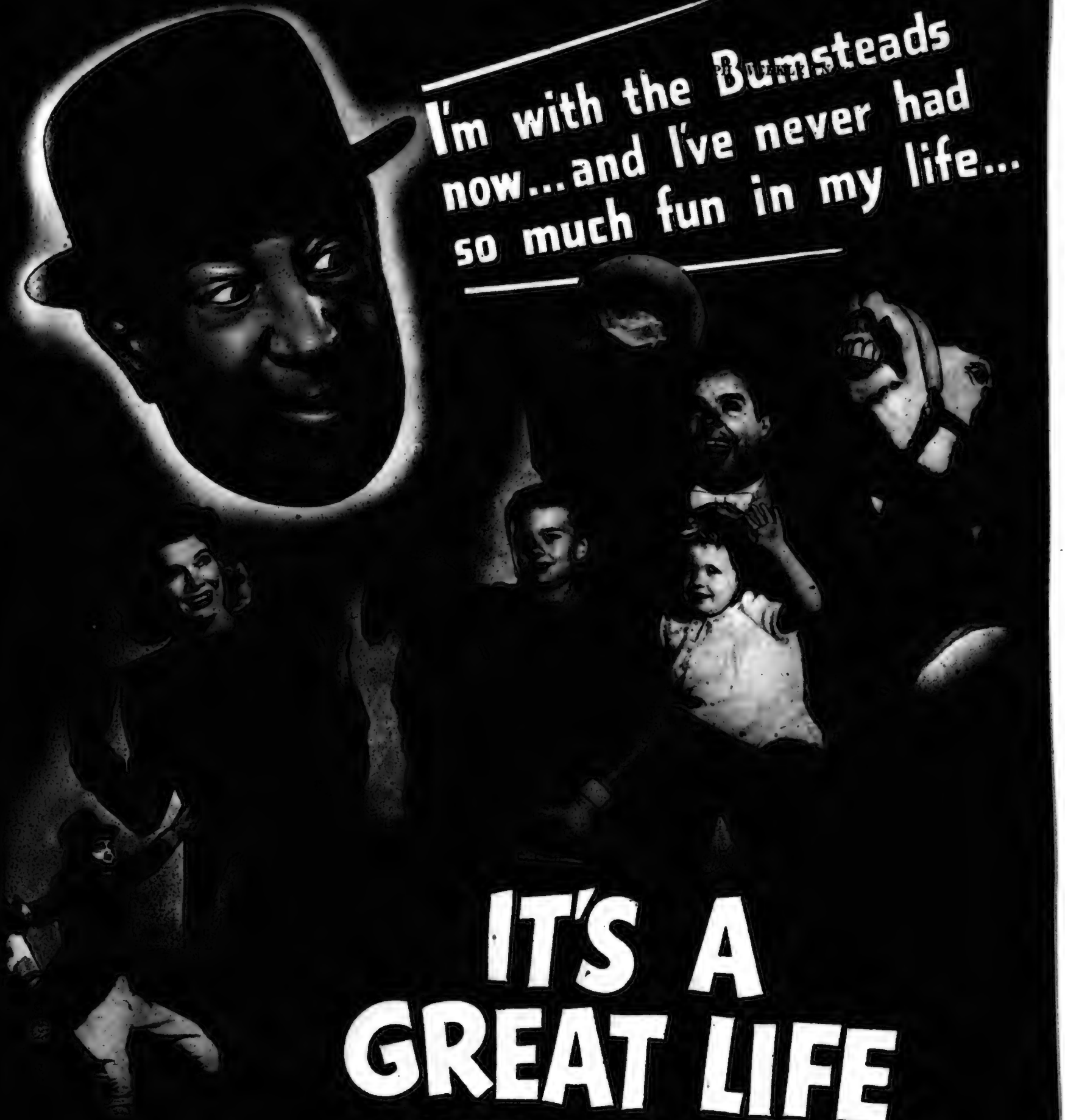
Joe Carioca, the Brazilian bird, is a gay little parrot, wisdom. He takes Dona American visitor, on a tour livelier night spots, and hectic moments of fun follo

The "hit" song, "Bra Ary Barroso, is featured sequence. The opening "Saludos Amigos" is ro entertainment. An incid which Donald tries to p flute in native style as a looks on disapprovingly, is be a new high in Disney h

Pedro is a little mail assigned to take the mail Andes. His exploits *en ro* replete with pathos and hu appeal.

Sunday Concert Cla

A desire th the clashing o concerts shou be avoided pressed at th Burnley (Lanc Court last we when the ma acceded to tw applications to Sunday conce one at the P aid of the ritish Legion, other at the deon, on behal Mayor's Frac e Ward Fund. stated that this occasion certs would t interfere w other, one be g of the popu and the other a celebrity con



IT'S A GREAT LIFE

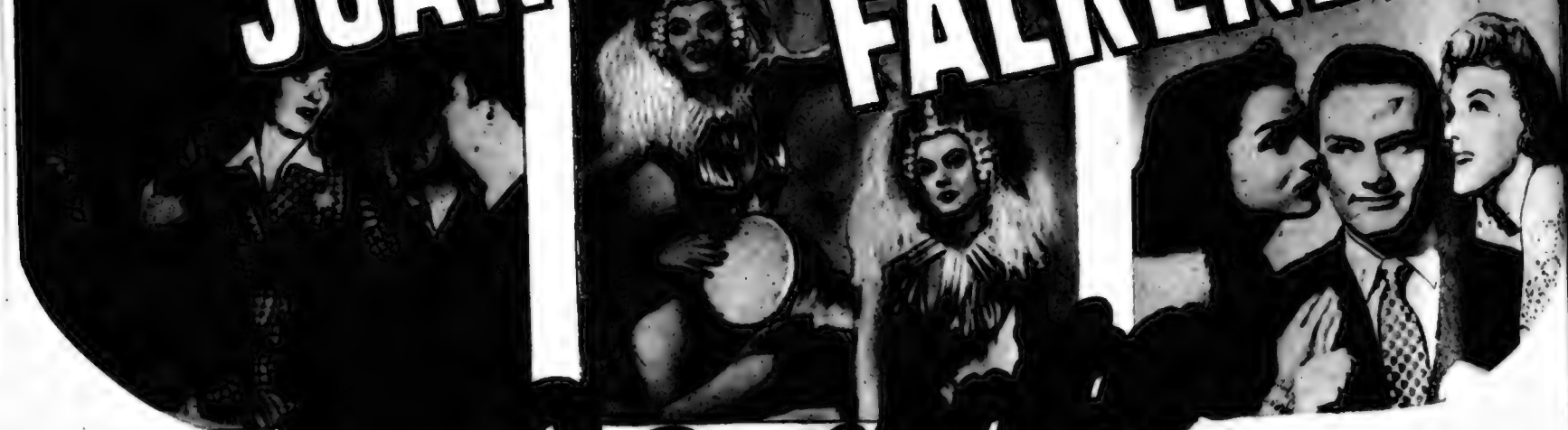
WITH BLONDIE AND THE BUMSTEADS

PENNY SINGLETON · ARTHUR LAKE · LARRY SIMMS · HUGH HERBERT

COLUMBIA PICTURES

A SCREAM OF A TEAM in a MUSICAL DREAM!

JOAN DAVIS JINX FALKENBURG



Two Señoritas

with **ANN SAVAGE**

LESLIE BROOKS • BOB HAYMES

Screen Play by Stanley Rubin and Maurice Tombragel

Directed by **FRANK WOODRUFF** • Produced by **WALLACE MacDONALD**

A COLUMBIA PICTURE

PROVINCIAL TRADE SHOWS

GLASGOW	Green's Playhouse	Tues. Nov. 9 10.45 a.m.	NEWCASTLE	Queen's	Wed., Nov. 17 10.30
LIVERPOOL	Scala	Fri., Nov. 12 10.45 a.m.	LEEDS	Scala	Fri., Nov. 19 10.45 a.m.
BIRMINGHAM	Futurist	Wed. Nov. 17 10.30 a.m.	MANCHESTER	Oxford St. Picture House	Wed., Nov. 24 10.45
	CARDIFF	Park Hall	Friday, November 26 10.45 a.m.		

Adolphe Menjou and Pola Negri in HI DIDDLE DIDDLE (U.A.) which opened at the New Gallery this week

FLAT RATES FOR NEWSREEL BOOKINGS

Misunderstanding Cleared Up

response to a request made at last meeting of the Devon Cornwall Branch of the C.E.A., W. F. GILLEY for information arding the newsreel supplment- contract, the CHAIRMAN (L. G.) said he understood that the agraph on the film report was expression of opinion by the eral Secretary and had not been firmed by the General Council. was conveyed to them as a ter of report. Hundreds of ex- tors had no idea of signing the tract.

he SECRETARY read a letter from General Secretary, in which he ied having advised G. C. T. Tay- to book on a percentage basis. Fuller stated that he rarely anything about actual book- by exhibitors. He certainly r advised departure from flat al bookings because they were ntial to the business.

e only cases occasionally brought to where he gave an answer that could considered as recommending per- age were of two kinds, one where an bitor had been booking flat and ing the worst of a selection of films competition with another exhibitor booked the normal mixture of per- age and flat.

always tell the exhibitor in such s that if his competitor finds he better films on that basis it is no expecting to get an equally good tion of flat rentals," Mr. Fuller ed.

The second point which has cropped once or twice recently, is where an bitor has a pretty good hall in a position, where the class of stuff he been getting flat is of the second are kind, and while the business has moderately profitable, the exhibitor said that the prestige and turnover ry second rate. In such cases I tell exhibitor that one of the things he to consider if he ever wants to se of the hall is that attention is d to be paid to the gross of the gs, which may mean a different ing policy from what he has pre- ly enjoyed."

Rating of Cornish Kinemas

A report to the Devon and Cornwall Branch on the revaluation of Cornish kinemas under the Rating and Valuation Acts submitted by Graham Motion stated that they had acted for 35 kinemas in Cornwall, whose existing assessments were £8,953 gross value.

The gross value suggested by the County Valuer was £19,496, and the total of the agreed new assessments was £12,950. The settled figures showed that advances had been restricted to about 45 per cent. on present assessments.

H. M. WILLIAMS stated that in his case the proposed increase was about 120 per cent., but the agreed increase was 109 per cent.

H. J. WATKINS (St. Austell) was very surprised at most kinemas submitting to the extortionate rating. Even after being advised by Messrs. Graham Motion not to proceed further he did so and got a further £21 reduction.

The CHAIRMAN said he thought it must be admitted that Graham Motion had done a very valuable piece of work, although perhaps in individual cases they felt things could have been better.

On the motion of W. F. GILLEY it was decided to take collective action through Graham Motion so far as the Devonshire kinemas were concerned.

In this connection Graham Motion suggested that questions 1 to 8 on the questionnaire sent out by the County Valuer be completed in detail, and that question 9 might be best left unanswered, and questions 10 and 11 be ignored. At the same time they pointed out that question 9 was not unreasonable, but where a kinema was operated as a "first" or "second run" house would depend to some degree on the policy of the management.

Under the direction of the Chief Constable of Salford, a colour film entitled "Road Sense for Children" has been produced and shown to the Royal Society for the Prevention of Accidents, at Manchester. It takes 45 minutes to show, and is intended to further safety propaganda amongst Salford schoolchildren.

"CLOSED SHOP" A POSSIBILITY TO BE FACED

Devon and Cornwall Men Discuss Managers' Union

WHILST recognising that managers should be organised, it was felt it was a pity that they should be connected with the employees' union. Devon and Cornwall branch keenly discussed this at the monthly meeting held at the Odeon, Plymouth, on October 26, under the chairmanship of L. G. Hill.

The CHAIRMAN explained that the Managers' Federation had already been given recognition by the General Council of the C.E.A. It did not bind them, but was a provisional acceptance.

W. PICKLES, J.P., could not understand why the circular was sent out by the C.E.A. and not by the Managers' Association.

A False Step

E. STEPHENS felt it did a disservice to the branches, and while appreciating the reason prompting it, felt it was a false step.

E. O. PARKER: Why should not the C.E.A. sponsor the managers in the same way as the N.A.T.K.E.?

H. M. WILLIAMS gave the opinion that the reason the managers' circular was sent out by the C.E.A. was because it was sponsored by the C.E.A., and as an attempt to weaken the power of the N.A.T.K.E., who wanted to organise managers. He thought managers should belong to a trade union, but not one sponsored by the Exhibitors' Association.

Sponsorship Justified

M. PRINCE considered it was not up to them as employers to decide what body the managers should organise themselves into. The thing as he understood it was to consider recognition of that body.

Although the backing of the C.E.A. of the managers might not be altogether wise, the C.E.A. was itself a trade union and was therefore justified in organising and sponsoring any movement. He thought it was up to them at present only to back the body as it appeared before them. They could not say which body a manager should join, but he would welcome the managers' opinion.

No Threats

E. STEPHENS said that as a manager of an independent concern he viewed with disfavour the C.M.A.'s action in trying to pose as the only union.

The Managers' Federation, he felt, had stepped off on the wrong foot in circularising the matter in C.E.A. documents. He could not reconcile his position in the event of a staff strike in joining them when they knew it was their one job to get the wheels working again as quickly as possible. Others felt like him, and until the C.M.A. ceased brandishing a club he would have nothing to do with it.

The Secretary, C. H. RUNDLE, stated that he understood the C.M.A. has nothing to do with the N.A.T.K.E.

Mr. STEPHENS: Why did they go to the professional workers' organisation for assistance?

The CHAIRMAN: We all know the ambition of Mr. O'Brien, and we should at least commend him for his purpose of having everyone connected with the kinema and theatre in one union under him. Whether the C.M.A. is at present an integral part of the N.A.T.K.E. is beside the point.

W. F. GILLEY thought it unfortunate that the managers' union should be connected with the N.A.T.K.E., but felt that it would be to the good if they formed their own union.

An Unwise Rule

The CHAIRMAN stated that the C.M.A. started with the help of N.A.T.K.E., and they had to acknowledge they met with considerable success, due probably to the rather stupid conditions which some sections of their Trade saw fit to impose. One rule which the general run of employees took exception in the charter was that which stated that a manager at a kinema owned or controlled by a member of the C.E.A. that manager should be a member of the C.M.A. That was the fly in the ointment of their charter, and if accepted would mean a closed shop within the Industry.

He believed mistakes had been made by all three organisations, but he felt sure that eventually the C.E.A. would be able to agree with a managers' group for the general betterment of their conditions. He asked them to agree to recognise the Managers' Federation as the General Council had already done, and that the Council, through its officers or committee, should meet a deputation from the C.M.A. By doing that they were not tying themselves, and the question was one for ratification by the branches which were autonomous.

On the motion of Mr. GILLEY, seconded by Mr. PICKLES, it was agreed to defer recognition pending a meeting of the C.E.A. with a deputation from the C.M.A. and the matter being reported back to branches.

Meet the Renters

Unanimous support was given to a motion by M. PRINCE deprecating the reported attitude of the K.R.S. in refusing to meet the C.E.A. and requesting the General Council to take all possible steps to ameliorate the present situation.

Most of them had seen in the daily Press the report that their Association had been refused by K.R.S. who, in response to a cable sent to America, had stated they would only deal with individuals in the matter of film hire. He felt they should support the General Council in whatever action they might deem fit, but they must act swiftly.

H. M. WILLIAMS urged that the Association must get into an organised body to fight K.R.S., adding that it was much easier for K.R.S. to beat the heads of exhibitors than that of an Association.

The CHAIRMAN promised to support the motion.

War Time Responsibilities

That complete disregard of the difficulties of the present time had been shown by Cornwall C.C. on kinema staffing was alleged by A. J. Carle in a letter sent out to kinemas. It had been questioned whether staffs were capable of controlling audiences in case of emergency, and had urged training in first-aid and anti-gas.

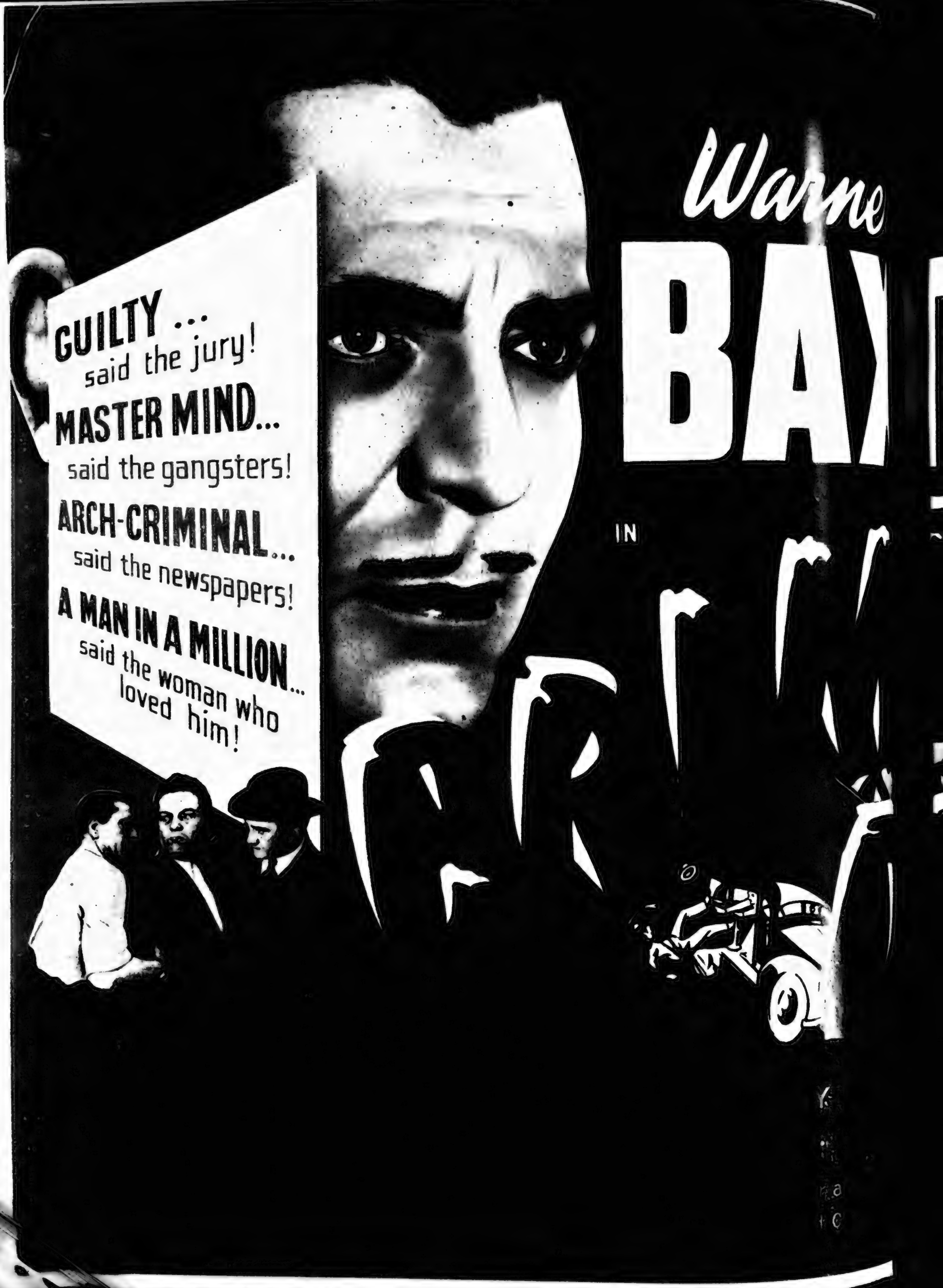
The CHAIRMAN said he had told the authorities that because staff was young it was not necessarily incompetent. They must not become unduly worried, but do their best to comply with the regulations.

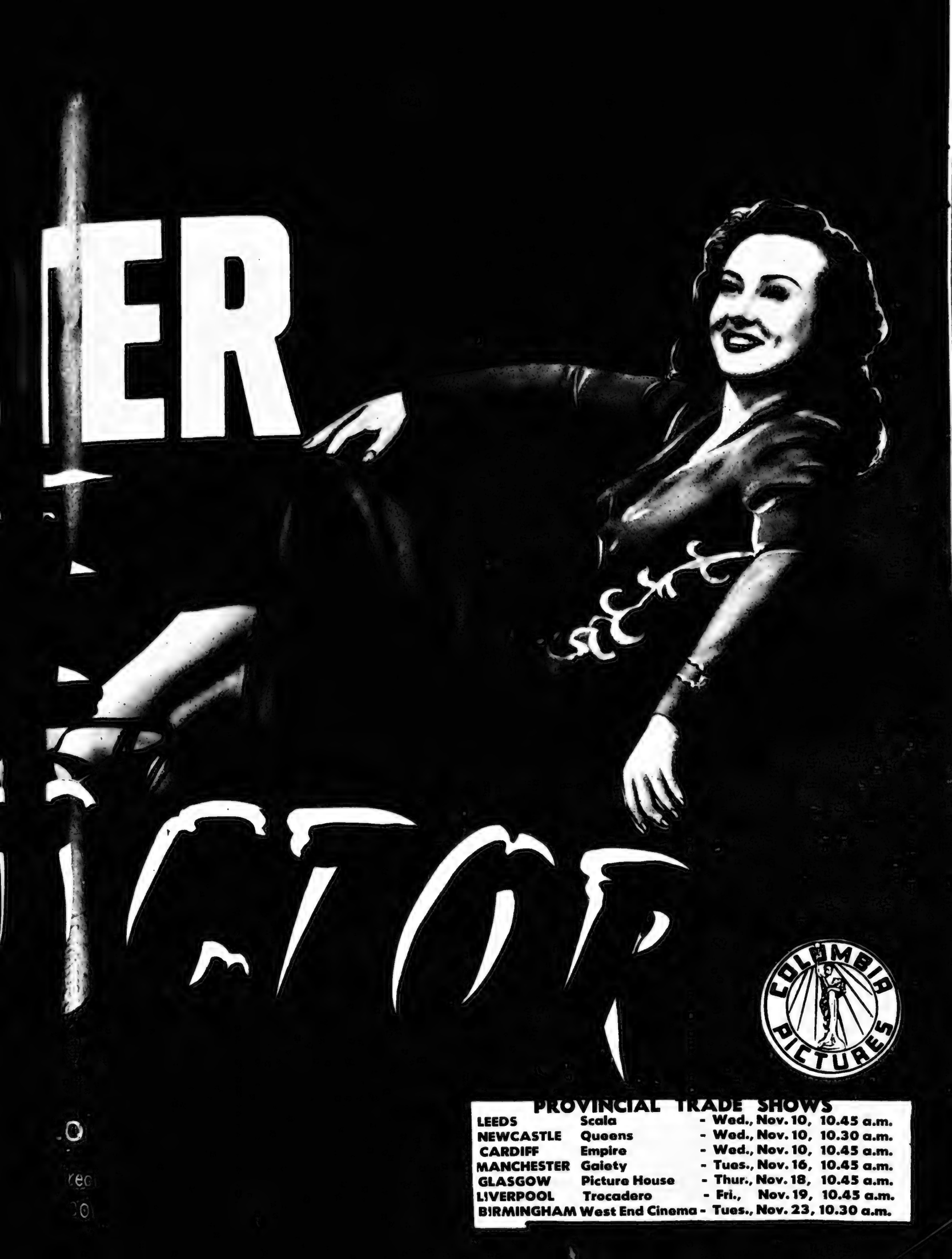
H. J. WATKINS said he had overcome difficulties of A.R.P. and first-aid by allowing two trained personnel to attend his kinema each night. That course had been approved by the police.

The CHAIRMAN thought they should deplore that sort of thing because it might lead to an expansion of the idea and might lead to other branches of the police and firemen expecting to be present.

Mr. PARKER complained that a police sergeant had visited his premises and questioned the staff on their duties, and asked whether the police were entitled to say that a member of the staff was not capable as a fireman.

The CHAIRMAN ruled that the police were not qualified to do that.


GUILTY ...
said the jury!
MASTER MIND...
said the gangsters!
ARCH-CRIMINAL...
said the newspapers!
A MAN IN A MILLION...
said the woman who
loved him!
Warne
BA
IN



PROVINCIAL TRADE SHOWS

LEEDS	Scala	- Wed., Nov. 10, 10.45 a.m.
NEWCASTLE	Queens	- Wed., Nov. 10, 10.30 a.m.
CARDIFF	Empire	- Wed., Nov. 10, 10.45 a.m.
MANCHESTER	Gaiety	- Tues., Nov. 16, 10.45 a.m.
GLASGOW	Picture House	- Thur., Nov. 18, 10.45 a.m.
LIVERPOOL	Trocadero	- Fri., Nov. 19, 10.45 a.m.
BIRMINGHAM	West End Cinema	- Tues., Nov. 23, 10.30 a.m.

KINEMATOGRAPH WEEKLY
November 4, 1943

NO WOMAN COULD GIVE MORE...
NO MAN COULD ASK MORE!

No story so touching!
No love so tender!
No life so dangerous!
No woman so desirable!

PROVINCIAL TRADE SHOWS

GLASGOW			
La Scala	Fri.	Nov. 19	10.45 a.m.
NEWCASTLE			
Essoldo	Wed.	Nov. 24	10.30 a.m.
LEEDS			
Scala	Wed.	Nov. 24	10.45 a.m.
LIVERPOOL			
Futurist	Wed.	Nov. 24	10.45 a.m.
BIRMINGHAM			
West End	Fri.	Nov. 26	10.30 a.m.
MANCHESTER			
Gaiety	Fri.	Nov. 26	10.45 a.m.
CARDIFF			

No woman so desirable!

Society Fri. Nov. 20 10:45 a.m.

Merle

OBERON

Brian

AHERNE

FIRST COMES COURAGE

A COLUMBIA PICTURE *with* CARL ESMOND · ISOBEL ELSOM · ERIK ROLF

Screen Play by Lewis Meltzer & Melvin Levy · Story by Elliott Arnold · Directed by Dorothy Arzner · Produced by Harry Joe Brown

Intrigue IN LONDON...

Romance ON THE RIVIE

Adventure IN

APPOIN

GEORGE SANDERS · M

ONSLOW STEVENS · GALE SONDE GAARD

PROVINCIAL TRADE SHOWS

BIRMINGHAM
Futurist - Tues. Nov. 16, 10.30 a.m.

CARDIFF
Park Hall - Tues. Nov. 23, 10.45 a.m.

GLASGOW
La Scala - Thurs. Nov. 11, 10.45 a.m.

LEEDS
Scala - Wed. Nov. 17, 10.45 a.m.

NEWCASTLE
Essoldo - Fri. Nov. 19, 10.30 a.m.

LIVERPOOL
Futurist - Tues. Nov. 16, 10.45 a.m.

MANCHESTER
Gaiety - Tues. Nov. 23, 10.45 a.m.

een Play by Horace McCoy and Michael Hogan • Directed by ALFRED E. GREEN
Produced by SAMUEL BISCHOFF • A COLUMBIA PICTURE

COLUMBIA PICTURES

NAMES in the NEWS

Fred Waterworth, of the Tower, Lee-on-the-Solent, Hants, and a Burnley native, elected to Gosport Borough Council, has managed kinemas in Bournemouth, London and Southampton. He gained his A.L.C.M. for pianoforte playing at Burnley and for a time was a deputy organist at St. Margaret's Church, Burnley.

During the last war he was on service with members of Burnley Ambulance Division down south.

Changes have taken place in the management of Birkenhead kinemas, as follows: Empire, **H. A. Steven** succeeds **Albert Winnard;** Roxy, **P. Powell** succeeds **C. H. Morgan;** Regent, **W. L. Crawford** succeeds **H. V. Smith;** Savoy, **H. J. Crowther** succeeds **W. L. Crawford.**

B. E. Symmons has returned as manager of St. George's Hall and Cinema, York, after 16 years' absence from the city installing kinema equipment in other towns. He takes the position of **Frank Langstaffe.** Mr. Symmons, since being "blitzed" out of the Picture Playhouse, Hull, has been manager of the Scala, Harrogate. His many past appointments include those of assistant manager of the Capitol in Cardiff, the Carlton and Plaza in the West End, and the Savoy, Ilford.

T. McInerney, who has been appointed assistant manager at the Odeon, Bristol, comes from the Ambassador, Bedminster, Bristol, where he has been acting as assistant to R. W. Brown for the last few months.

Among the men serving in India who sent greetings home in a recent radio programme was Signaller **George Taylor,** of Herne Bay, who was a projectionist at Maidstone. His two brothers (Thomas and Charles), now serving abroad, were also operators in "civvie street."

Following the appointment of **Mark Baxter** from the Rialto, Blackburn, to the general managership of the Bury Cinematograph Co., Ltd., **Norman Hunt,** of the Victory, Rochdale, goes to the Rialto, Blackburn. Previously, he held managerial positions at Manchester, Eccles, and Ashton-under-Lyne.

Ronald F. Hart, who has been transferred from the Odeon, Oldham, to the Grand Palace, St. Albans, on the same circuit, was the recipient of an unusual honour for a few weeks old resident of the town by being appointed chairman of the social club of the 220 Squadron A.T.C. (St. Albans).

Mac Parker, of the Carlton, Stockport, who has been on the sick list for a considerable time, is now out of hospital and is making good progress in his convalescence.

One of the pioneers of the Industry in this country, **Guy E Dunning,** is relinquishing his appointment as manager of the Odeon Southend, of which he has been in charge since it was on the County Circuit as the Astoria.

Mr. Dunning first came into the business in 1905, when he toured moving pictures, before becoming manager of the first kinema to be opened in Glasgow, where he remained for twenty-five years. He was for some years manager of the Gaiety, Manchester, and has managed houses for Moss' Empires, and was for some time with Sir Walter De Frece until the latter went into retirement.

F. Waterworth, manager of the Tower Kinema, Lee-on-the-Solent, who has been elected on the Gosport Borough Council, has been in the show business for 28 years, starting as a pianist in a kinema in his native town of Burnley. Between 1922 and 1925 he arranged the musical score for silent films, and after a visit to America managed kinemas in various parts of the country before taking up his appointment at Lee in July, 1939. He has closely identified himself with local affairs, and is chairman of the Streets Groups Committee of the local National Savings movement and a member of the local Red Cross and St. John Committee. During the last war he served with the East Lancashire Regiment in the East.

A. E. Watkins, who has been manager of the Carlton kinema, Cosham, Portsmouth, for the last seven months, has now taken up a new appointment as manager of the Savoy, Swindon. He was formerly at Aldershot and Winchester. His successor at the Carlton is **M. P. Poops,** for two years manager of the Victoria Hall, Portsmouth, and previously at Swindon.

L. Falkner, who for the past three years has been assistant manager at the Odeon, West Street, Brighton, has been promoted to the managership of the Odeon, Kemp Town, Brighton, and has received many congratulations on his appointment.

The many friends in the Trade of **C. E. Miller,** manager of the Odeon, Scarborough, will be delighted to hear that Mrs. Miller presented him with a daughter on October 15, and that both mother and baby are "doing very well."

R. Hawkins has recently taken over the Regal (A.B.C.), Purley, as manager. Before taking this appointment he was temporary manager at the Regal, Walham Green, and before that manager of the Capitol, Forest Hill.

Miss Caroline Jebb, Assistant Films Officer for the Northern Region, Ministry of Information, has been associated with the business for many years. She held secretarial posts at the Paramount (now Odeon), Newcastle, and the Haymarket, and for a time was assistant manageress of the Essoldo. She has organised many entertainments for various charities.

Two managerial changes have just taken place on the Birmingham A.B.C. circuit. **Percy E. Wright,** who joined the company in June, 1942, as manager of the Gaiety, Coleshill Street, and more recently has been relief manager and in charge of the Edgbaston Picture House, Edgbaston, has succeeded G. H. Mills at the Empress, Sutton Coldfield. **Alex. Charles Waite,** of the Piccadilly, Sparkbrook, now has charge of the Tyseley P.H., Tyseley, in place of R. Spackman Wilks.

Plans for Leeds Suburbs

At least three new suburban kinemas are being planned in the Leeds area directly it is possible to make a start on building. Sites have been secured at Chapel Lane, Halton, Hunslet Carr, and the Moortown district.

Raymond Lovell and Walter Rilla in a scene from CANDLELIGHT IN ALGERIA. The George King production which British Lion will shortly Trade show

Recording Sessions for "Candlelight"

Trevor Jones is the hero of a very romantic rendezvous at the National Studios this week, where recording sessions for George King's "Candlelight in Algeria" are in progress. After a long search, his has been found to be the perfect voice for the haunting serenade by an unseen singer which forms the background to the love passages between stars James Mason and Carla Lehmann in the moonlit streets of the Casbah of Algiers.

Jack Beaver will be conducting a full symphony orchestra in the compositions of Roy Douglas and James Turner, who, in addition to the lovely serenade, have also included two other feature numbers in the attractive beguines introduced in the film by the French cabaret singer, Christian de Maurin.

Such rapid progress is being made in the completion of the picture that plans are already well advanced for a big première presentation in the very near future. British Lion are distributing.

The whole of Monday's British Movietone News was devoted to an impressive record of the homecoming of repatriated British prisoners. Dramatic scenes from the time the men are released from the prisons to their arrival in the home port are vividly depicted.

Continued from page 3

Uniform Licensing Conditions?

imposed there over a considerable period.

But many other districts might find the same conditions somewhat onerous. Adjustment may be made upwards, and conditions hardened as well as downwards with conditions eased.

Local Authorities Rebel

It has been pointed out that all planning is a restriction of liberty in some shape or form (self-adopted or imposed from without) and local authorities are in many areas in rebellion against the restriction of their power by harsh regulations imposed by Government departments which they deem bureaucratic and domineering. That there will be a reaction against the meek acceptance of rules imposed from above by individuals, no less than organisations is more than likely.

Devolution Upheld

Thus, support will be forthcoming for the natural tendency of local authorities to maintain the full exercise of the discretion that has been conferred on them by the various Acts, **a point of view that is supported by the various statements made in Parliament by Herbert Morrison, who has frequently made it clear that he believes in devolution, and is not prepared to override the practice which is now definitely stablished as the basis of local option.**

It must not be forgotten, however, that the C.E.A., if it deems it prudent to approach the Home Office for such a national uniformity in regulation, may itself be playing a game which other people may also play in support of quite different interests.

National Control Demand

Frequently of late the cry that so large and powerful an instrument of public opinion as the kinema should be under the control of the Government has been raised. An echo of this is to be found in the current issue of the *Tribune,* where a lengthy article largely critical of the scope of J. Arthur Rank's interests contains the suggestion that—

"The country's 5,000 kinemas should come under the control of a public corporation responsible to Parliament through a council representative of producer, distributor and trade union interests.

"Part of the profits from exhibition should be applied to a fund for the renewal, improvement and expansion of kinema properties and the balance to the reduction of entrance charges."

A further suggestion is that the "highly profitable business of distribution should be taken out of the hands of the quasi-parasitical middleman" and put into the care of a reconstructed Film Council.

Much of this sounds like the manifesto of the A.C.T. issued a couple of years ago. It is cited here because of its topical appearance and of the manner in which demands for national control are prominent in the minds of others than exhibitors.

It must remain a question for them whether their interests are to be served best by acquiescence in admittedly non-uniform application of rules or by a claim for uniformity of rule and application: to "suffer the stings and arrows of outrageous fortune or fly to others that we know not of."

Continued at foot of column 3

Trevor and Leni Lynn are rehearsed by Maclean Rogers in a scene in British National's HEAVEN IS ROUND THE CORNER

laclean Rogers Completing

OMEDY AND CROWDS

Fiddlers Three"

crowd scenes began the week's shooting on Michael musical, "Fiddlers which Harry Watt is at Ealing. The occasion nperial procession through ts of Ancient Rome. Nero L. Sullivan) and Poppæa Day) are borne on litters the cheering crowds. A set of the street—designed can Sutherland—occupies le of Stage 2. It is an affair of balconies, and marble columns with, nd, an imposing flight of ading into the temple. highspot of the week vamping scene between and Able-Seaman Tommy to whom she has taken a Meanwhile, Tommy's real ydia the Wren (Diana has been seconded to ser- the Emperor's school of girls. Tommy plans to ppæa as a cat's-paw in get her out.

"HENRY V"

ng well up to schedule Two Cities-Laurence Olivier on. "Henry V.," with ier directing, assisted er ng Editor Reginald

5 ill continues as the kground of activities. s reconstructed here, thronged daily with urful crowd whose umes are done ful the Technicolor pro- able hands of its sentative, Joan Bridge. shot last week in- ppearance of Pistol yton). This swash ue supplies much of which enlivens this na.

BR. NATIONAL'S NEXT

This week will see the completion of the British National romantic musical, "Heaven is Round the Corner," starring Will Fyffe and Leni Lynn. Final scenes were filmed for the pre-war Parisian sequence which includes shots in Titoni's studio with Leni Lynn, Peter Glenville, Muriel de Haes, Magda Kun, Toni Bruce and Jan Van Lowen. Maclean Rogers is directing this new Fred Zelnik production which is set in Paris and on an English farm. Although there are numerous exteriors, some of them on a farm erected in the fields outside National Studios by Art Director Holmes Paul, Rogers has so adapted his schedule to take advantage of every brief ray of sunshine that all exteriors have now been filmed.

It is hoped that Leni Lynn and Will Fyffe will co-star in a further British National subject and Fred Zelnik is already looking round for a suitable vehicle for the pair.

Wilfred Arnold, art director on the Wallace Orton production, "The Mouse," is already building sets so that the picture can start on Monday next. John Harlow is directing this Jessie Matthews' feature. John Stuart, Reginald Purdell, Beatrix Lehmann and Winifred Shotter appear in support.

Readying for Trade Show

Kennedy Russell is busy on the music for "The Shipbuilders," while Percival Mackey is working on a comedy musical accompaniment to "Old Mother Riley Overseas." Harry Welchman is to speak the special commentary with which "The Shipbuilders" will be introduced. Anglo-American should have a trio of subjects available with Strand's "Battle for Music" and British National's "Mother Riley" and "The Shipbuilders"—all due for delivery around the middle of December.

Col. William Keighley, in civil life a top-rank director of Hollywood comedies, is in this country to make a comprehensive film of the U.S. Army Air Force in Britain. He is married to Genevieve Tobin.

"BLUE FOR WATERLOO"

Waterloo Station A.R.P. Shelters

LAST week Sidney Gilliat, directing Gainsborough's new drama, "Blue for Waterloo," at Islington, concentrated on a composite public-house set representing the Canterbury Arms off the Waterloo Road. Stewart Granger, fresh from location work as the hero of "Love Story" (a psychological study of a young pilot threatened with blindness), readjusted himself to appear as the cocksure, common king of pin-table saloons and Army shirker. Joy Shelton appeared in scenes with Granger in the bar. and John Mills, as Jim, the soldier hero, also appeared as he frantically searched for his wife and was chased by Ben Williams, a red cap.

Gilliat then switched the cameras to a lifelike reproduction designed by art director Vetchinsky of the large air raid shelters underneath Waterloo Station. The Shoreditch Borough A.R.P. and the Southern Railway officials co-operated to create the very realistic atmosphere of a shelter during a raid.

Crowds of shelterers were photographed in their bunks, with Alastair Sim as the local doctor patching up Stewart Granger in the middle of an raid after John Mills has knocked him out in a fight. Anna Konstam, Alison Leggatt and Joy Shelton also appeared in these scenes, which are scheduled for several days' shooting. Jean Kent, one of Gainsborough's busiest stars, took a day off from working in "2,000 Women" at Shepherds Bush to appear in a strong scene with John Mills as Toni, a hairdresser who has been deserted by Ted Purvis and wants to get even with him. Johnnie Schofield, Dennis Larkin, Frank Atkinson and Harry Herbert have also joined the cast of "Blue for Waterloo."

The Unit

Sidney Gilliat has the following unit working with him: Production manager, Fred Gunn; cameraman, Arthur Crabtree; art director, A. Vetchinsky; cutter, A. Roome; camera operator, George Stevens; sound recording, Leslie Hammond; boom operator, C. Wheeler; wardrobe, Mrs. Caffin; first assistant director, Douglas Pierce; second assistant director, Ginger Baker; stills, George Cannons; continuity, Rita Coleman; make-up, Len Garde; hairdressing, Nora Bentley; property master, A. Rumsey; floor electrician, D. Hester.

"MARLBOROUGH"

Screen Treatment by Duff-Cooper

F. Del Giudice, managing director of Two Cities Films, Ltd., announces that the screen treatment of Winston Churchill's "Marlborough — His Life and Times," will be written by A. Duff-Cooper, M.P.

The film will be released by General Film Distributors.

Included in Two Cities' important future programme is Mr. Duff-Cooper's own story, "Talleyrand."

FRANCOISE ROSAY

Famous French Actress

BALCON'S SCOOP

Francoise Rosay, the great French actress, whose brilliant radio postscript of last Sunday attracted so much notice, and who came to this country recently to make her first British film, Michael Balcon's "The Half-way House," has signed a contract to make more films at Ealing.

Her next picture is to be a drama set against the background of the friendly rivalry that has always existed between the fisherfolk of the Cornish and Breton coasts. The title has yet to be decided on, but Mme. Rosay has a fine character part as a French fisherwoman who, when her country is invaded, escapes in a fishing boat to carry on the fight from this country. Writer T. E. B. Clarke is working on the provisional script.

LIGHT AND SHADE

"The Way Ahead"

Last week scenes at Waterloo Station were shot at Denham by Carol Reed directing "The Way Ahead." The sequence showed the principal players, who represent soldiers in training, going back from leave. A typical war-time crowd thronged the set. David Niven, who plays Lieut. Perry, was seen with Penelope Ward, who plays his wife, in one of the romantic high-lights of the film, and Esme Cannon, as the wife of Stanley Holloway, seeing her husband "off," had a scene packed with human appeal.

Another sequence dealt with last week showed Penelope Ward and David Niven seated on a grassy "bank" (an effective studio set) blissfully fishing, during his leave.

HEAVY SCHEDULE FOR RKO-RADIO

"Epitaph for a Spy"

THE RKO-Radio unit at the Denham studio, currently producing "Epitaph for a Spy" (tentative title), is now in the middle of the busiest period since the start of the picture.

The past several days Lance Comfort and Max Greene have spent working on the water sequences of the new film. The concluding sequence of the story in which Clare Hamilton and James Mason dive into the water has been "shot," and also the comedy scenes in which Raymond Lovell and David Ward share the spotlight.

To-day (Thursday) the unit move to a warehouse set in Toulon, the headquarters of an enemy sabotage ring, where many exciting incidents revolve round James Mason, as the young doctor, Herbert Lom and Pat Medina, as enemy agents, and Julian Mitchell.

Later, the unit moves back to the hotel office of Lucie Mannheim, playing the manageress, and picture the dramatic scene in which she informs Mason of the impending arrival of the police to investigate a curious burglary at the hotel. Following this come "shots" on the roof of the Toulon warehouse which inaugurate one of the most thrilling chases ever pictured.

Now in the last days of production by Victor Hanbury, "Epitaph for a Spy" is a mystery, romantic drama revolving around the efforts of a young refugee doctor, played by Mason, to clear himself of a false charge of espionage brought by the French police. The story is centred in the South of France before the present war and offers an abundance of humour and romance in its ingeniously conceived screen play. Eric Ambler wrote the best-selling book from which the screen play was adapted.

"TAWNY PIPIT"

Final Shots

Shooting was completed last week on the Two Cities-Bernard Miles production, "The Tawny Pipit," co-directed by Bernard Miles and Charles Saunders, with Herbert Smith as associate producer.

With the final shots put into the can at Merton Park Studios last week, the film now goes for editing, under the able supervision of Douglas Myers.

Tommy Trinder and Sonnie Hale in FIDDLERS THREE (Ealing)

Merton Park's New Director

W. H. Williams, for some time general production manager at Merton Park, has now been promoted to a directorship.

W. W. WILLIAMS

His office in future will be at Filmicity House, Upper St. Martin's Lane, where he will continue as general production manager and to act also as deputy to the chairman, E. P. L. Pelly, in relation to production for Merton Park Studios, Ltd., and Publicity Films, Ltd.

Mr. Williams, a Londoner by birth, has spent the whole of his working life in the short film business and is steadily establishing himself as one of the Industry's personalities.

Donald Taylor Leaves Strand Films

The Board of Directors of Strand Film Co., Ltd., announces that Donald F. Taylor has resigned his positions, both as managing director and director of the company, as from October 21.

"A CANTERBURY TALE" REHEARSALS

The new Powell and Pressburger joint writing, directing and producing opus, "A Canterbury Tale," which has Alfred Junge as production designer, is scheduled to start studio operations next Monday. Tests at Denham are going on this week.

Since the unit returned recently from location in Kent, Mickey Powell has been rehearsing leading players Eric Portman, Sheila Sim, Dennis Price, and John Sweet, together with George (first assistant), Busby and Pat (continuity) Arnold.

Independent Producers' production manager Tom White has a memento of the Canterbury work hanging by his desk. It is a still of the shop front behind which lurked the hurly-burly of the film's local production office. When filming took place in the vicinity, the facia board announcing "A Canterbury Tale," etc., was quickly changed to: Photographer—T. White—Picture Framer.

Internees Play Real Life Roles

"2,000 WOMEN"

LAUNDE[r] currently [in] action Gainsborough's "Women" i[n] an immense [set] the foyer [of] a luxury [ho]tel used as an [in]ternment camp swarms of [mo]tley-clad [wo]men internees id[le] away their [ti]me, using the foyer as a [re]tion centre under the [ey]es German guards.

Now and [th]en excitement [co]mes through the [ga]te as a new [ba]tch of internees a[rr]ive. They cross the ward and shout welcomes to Robson, Phyllis Calvert, Roc. Muriel Aked and Jess[ie] as the German matron-cons[ta]ble little party across the wide [ex]panse of the foyer.

All these intimate glimpses of internment camp life are based on facts given to Launder by [ex] women prisoners from [Ver] France. Round one table [in] huge set at Shepherds Bush [are] women and girls, whiling away their time before the camera [with] an experienced air. They [know] how to. All of them were interned at Vittel and are re-living their [old] time daily routine for the [film].

A Gainsborough unit have transformed sections of Torquay [in] Southern France town where internees are quartered. Genuine lorries and police are to be seen on duty in Torquay's palm-lined avenues.

Queen in Scots Propaganda Short

The Scottish Oatmeal Millers' Association scored a very definite success with a joint sponsorship, with the Secretary of State for Scotland and the Government Departments interested, in the recent a competition among schoolgirls to popularise oatmeal as a main ingredient in food preparation. Now that the competition has been capped by the production of a short named "Dainty Dishes for the Queen," with Her Majesty as star. Her Majesty Queen Elizabeth attended the finals of the competition and presented the prizes to the schoolgirl winners. But it is this final event that is featured in the film.

Arliss Back from Cornwall Location

After several weeks of location work in Cornwall on Gainsborough's "Love Story," producer Harold Huth, director Leslie Arliss and the unit have returned to Shepherds Bush and will shortly commence production on the [film].

"Love Story," from Leslie Arliss's script, has Margaret Lockwood, Stewart Granger, Patricia Roc and Tom Walls heading the cast, all of whom have been seen part in the Cornish scenes, in the village of St. Just as well as quarters. The exteriors have been filmed by Roy Fogwell, including the Cornish seacoast, cliffs, and the great rock at Porthcurno, scene of theatre at The famous Logan open-air play. The famous Logan tin mine, extending 1½ miles under the sea, is featured, and the miners and their wives, soldiers on leave and local inhabitants appear as themselves in the film.

THE KINEMATOGRAPH TRADE'S REQUIREMENTS ARE STILL RECEIVING THE UTMOST POSSIBLE ATTENTION FROM

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Colour ome ersal?

echnicians' Brains Trust

IC ANS who met together e estminster branch of re allowed a roving their choice of sub- ains Trust" meeting

anged from superan- s to colour, from k to Orson Welles. ost provocative was iduals or groups on the films to be e war, and whether ilms Division should e post-war period.

s. "Victory Through was generally con- ose who had seen it racy in its second praise was given to picture of the history

da

ing was fully in agreement stion, that the film can be spearhead of attack in what by the questioner "World ," the war to be waged erty, disease and ignorance. an ideal medium for defeat- t of these three enemies, it e the other two quickly to Humphrey Jennings begged War Three should not be 6 mm.

nion that colour would eventually supersede black and white entirely was advanced by Arthur Crabtree, though he could not help regretting it for certain types of subjects. David Lean pointed out that colour was accentuated by its isolation on a kinema screen in a darkened auditorium, and that this was part of the problem of its present excessive brightness. Crabtree, on this point, mentioned the use of a wide grey border round the screen, varying in depth as the colour on the screen varied from dark to light, and said that this had certainly helped to modify the colour brilliance. He also pointed out the very relevant fact that as yet most people were not trained to look at colour in real life and so the true representation of colour by the camera came as a shock.

Honesty in Production

Humphrey Jennings called for a greater synthesis between the two schools of film making, represented by "Silent Village" on one hand and "Wake Island" and "So Proudly We Hail" on the other. This would make for greater integrity and honesty in the entertainment films and a greater warmth of feeling and sympathy with the audience in the documentary films.

Are film directors born or made? asked one questioner. Born with a little something thought most of the Brains Trust, but largely made by the amount of work they do and the interest they take in all aspects of life around them. G. Elvin thought that they must be born, as he had never met any one else quite like them.

The team consisted of Campbell Dixon of the *Daily Telegraph*, Humphrey Jennings of the Crown Film Unit, David Lean of Denham Studios, Arthur Crabtree of Gaumont-British, and George Elvin, secretary of A.C.T. The question master was Ralph Bond of World Wide Films.

Here is the pictorial evidence of "the new Vera Lynn," which Walter Forde is developing in the Columbia - British production, MUSIC IN THE NIGHT, now well underway at Teddington

No. 1 No. 2 No. 3

Three Phases of the New Vera Lynn

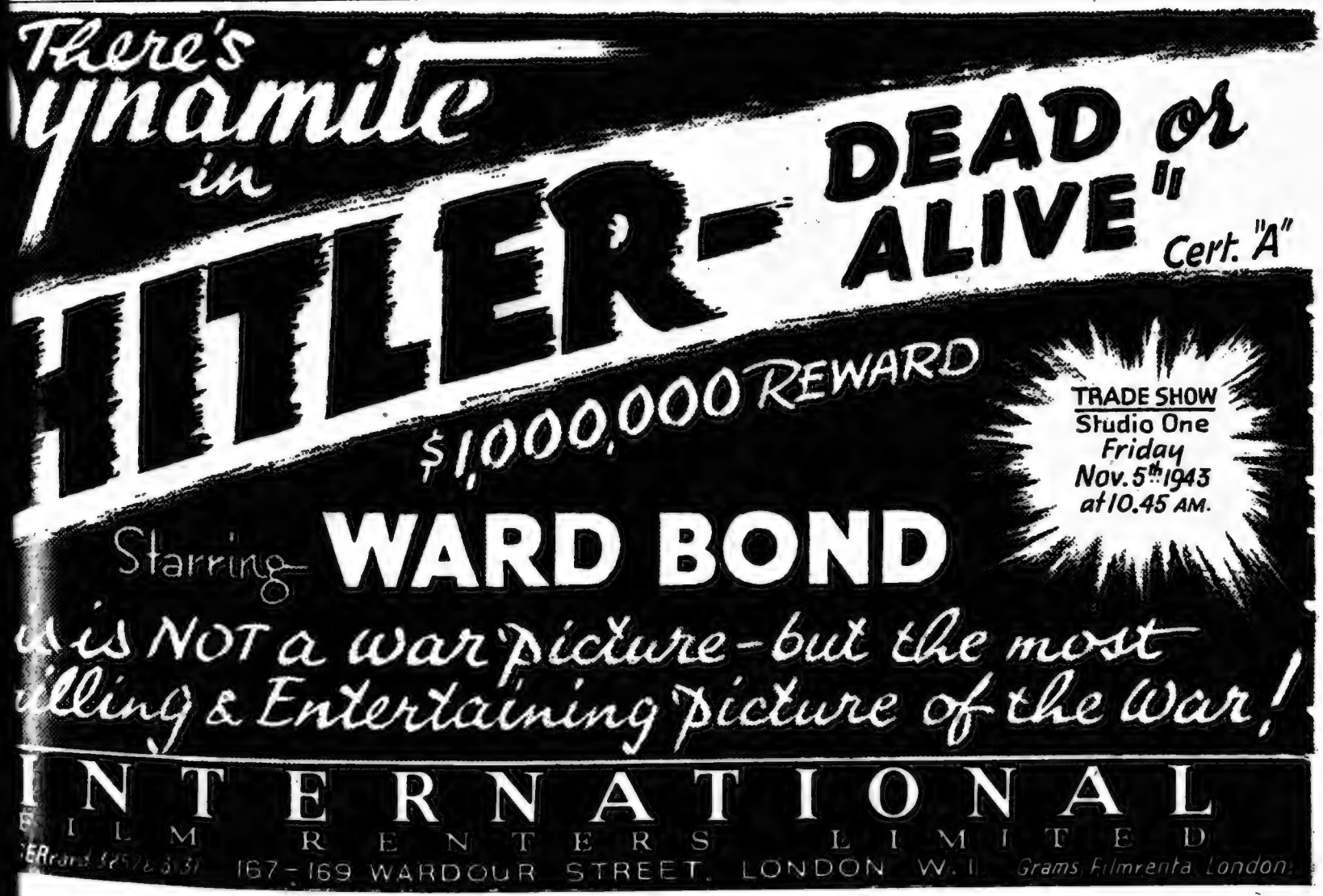
IN one flash-back sequence in "Music in the Night," Vera Lynn is called upon to depict three separate characters — her great-grandmother, her grandmother, and her mother.

The shots published here show the star in three of her differing rôles: (1) As her great-grandmother; (2) as her grandmother; while the telephone shot (3), in which she is seen in her latest characterisation, is a striking example from the photographic standpoint of the "new Vera" which has been evolved.

The story, too, is said to break fresh ground for the star, having that fast-paced mystery and comedy element for the handling of which Forde is noted. The indications so far are that while the songstress retains her hold on a wide public, further box-office possibilities in her case will be opened up by the medium of the new elements introduced in her latest production.

Service Guests

Over 300 men and women in the Forces visited the Ritz, Blackpool, free of charge, on October 29, to see "The Navy Comes Through." They were the guests of A. Levine (proprietor) and Tom Newall (manager). Mr. Levine invited many guests from the Forces on the night of the Italian capitulation.



New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Ap
Appointment in Berlin (Columbia)—American.	76 min. (U)	George Sanders, Marguerite Chapman, Onslow Stevens.	Spectacular, romantic espionage melodrama set in wartime Berlin. Story holding, stars in good form, romantic interest popular and climax showmanlike.	Very good popular N thing to harm
Captain Fury (Renown)—American.	92 min. (A)	Brian Aherne, Victor McLaglen, June Lang.	Thrilling story of the Australian pioneers, convict ships and the rough-and-ready life of the period. Rousing and spectacular.	Excellent fare for the N hing to harm
Chump at Oxford (Renown)—American.	61 min. (U)	Stan Laurel, Oliver Hardy, Wilfred Lucas.	Rib tickling American burlesque of University life. Laughter all the way.	Cast-iron comedy ho the crowd, the fa the youngsters.
*Deadlock (International)—British.	60 min. (A)	John Slater, Cecille Chevreau, Hugh Morton.	Unpretentious British crime melodrama. Story vague but service action exciting.	Reliable quota prog the industrial Hardly suitable youngsters.
Devil's Price, The (Columbia)—American.	57 min. (U)	Bill Elliott, Tex Ritter, Virginia Carpenter.	Well-made, fast moving pocket period Western. Plot straightforward, cast versatile and staging picturesque.	Good support for the and the family. youngsters.
Divide and Conquer (Anglo-American)—American.	61 min. (U)		Gripping war documentary describing the technique adopted by Hitler in his invasion of France and the Low Countries. It counts for Exhibitor's quota, too!	Outstanding serious Hardly suitable for sters.
Fargo Kid, The (RKO-Radio)—American.	63 min. (U)	Tim Holt, Ray Whitley, Jane Drummond.	Stoutly built, if conventional, outdoor comedy melodrama. Cast and staging adequate.	Useful Western secon for youngsters.
Good Luck, Mr. Yates (Columbia)—American.	69 min. (U)	Claire Trevor, Jess Barker, Tom Neal.	Showmanlike, if unpretentious, romantic comedy drama. Story timely, juvenile interest engaging and propaganda entertaining.	Live supporting pro Good for juveniles.
Henry Haunts a House (Paramount)—American.	74 min. (A)	Jimmy Lydon, Chas. Smith, Joan Mortimer.	Hearty collegiate comedy with a spooky house setting and the Henry Aldrich label. Play well balanced, acting resourceful and thrills realistic.	Good popular booki thing to harm yo
Honeymoon Lodge (G.F.D-Universal)—American.	63 min. (A)	Harriet Hilliard, David Bruce, June Vincent.	Light-hearted marital comedy with song, dance and jazz-band intermissions. Acting and staging adequate.	Handy comedy secon for the family.
Ladies' Day (RKO-Radio)—American.	62 min. (U)	Lupe Velez, Eddie Albert, Patsy Kelly.	Rowdy, boisterous, good-humoured baseball comedy. Story amusing, cast versatile and, feminine appeal strong.	Good light programm for the family.
Little Lord Fauntleroy (Grand National)—American.	103 min. (U)	Freddy Bartholomew, C. Aubrey Smith, Dolores Costello Barrymore.	Romantic drama of the well known story which, though originally shown in 1936, comes back with evergreen freshness, and will establish itself once again as a money-spinner and a delight for all mothers.	With an appeal to al and mothers, daughters will al light in the secon ance of this truly Second for small ha please youngsters.
Rogues Gallery (Columbia)—American.	60 min. (U)	Bill Elliott, Tex Ritter, Eileen O'Hearn.	Unpretentious period outdoor comedy melodrama. Story thin, but fights and chases realistic.	
Star is Born, A (Grand National)—American.	111 min. (A)	Janet Gaynor, Fredric March, Adolphe Menjou.	Romantic tragedy of Hollywood, with moving story of screen-struck country girl's success at the expense of happiness.	Excellent box offic tion for all class
Tornado (Paramount)—American.	83 min. (A)	Chester Morris, Nancy Kelly, Gwen Kenyon.	Lurid, romantic melodrama with a mining town setting and hectic "local boy makes good" theme. Plot involved, but thrills spectacular.	Thick-ear booking sticks. Hardly s youngsters.
Two Senoritas (Columbia)—American.	67 min. (U)	Joan Davis, Jinx Falkenburg, Bob Haymes.	Lively, generously mounted comedy musical, with a bright story and versatile and attractive stars.	Capital light booking for the family.
*Volunteer, The (Anglo-American)—British.	44 min. (U)	Ralph Richardson, Pat McGrath.	Friendly Fleet Air Arm "personal" documentary. Treatment showmanlike, acting natural, detail authentic and commentary smooth.	Very good features for youngsters.

* A British Picture.

REVIEWS FOR SHOWMEN

The Fargo Kid

RKO-Radio. American (U). Directed by Edward Killy. Featuring Tim Holt, Ray Whitley and Jane Drummond. 5,717 feet. Release not fixed.

STOUTLY-BUILT period outdoor comedy melodrama telling how a genial, good-hearted and courageous young cowboy defeats a sinister plot to murder and rob an old prospector. Tim Holt is a trifle young for the rôle of hero, but his amiable disposition compensates for this. As for the story, it moves at a steady gait against picturesque scenery, and culminates with a good thrill. Useful western second.

Story.—The Fargo Kid, a carefree yet courageous westerner, is mistaken for Deuce Mallory, a notorious gunman, by Nick Kane, an unscrupulous assayer. Nick knows that Caleb Winters, an old prospector, is about to strike gold, and wants him bumped off. He and his stooge, Bush, pay The Kid five thousand pounds to do the job. The Kid then contacts the Winters family, and determines to help them. His task is made difficult by the sudden appearance of the real Deuce Mallory, but in the final round he puts paid to the crooks.

Action.—Tim Holt puts over a versa formance as The K , and Jane Dru ix, and Emmet Cy Kendall, Paul meet all demands i support.

Production.—The ory is not str it has plenty of act n, and displays of humour. Moreo r, it selects pict backgrounds for it salient situati should please the family, industri more especially, juv nile elements.

Points of Appe .—Straightforwa hearty action, pop lar comedy rel clean, picturesque mosphere.

Continued on page 42

OKED
100%
BY THE ODEON CIRCUIT

OWING TO ENORMOUS DEMAND . . .

RKO RADIO HAVE DECIDED TO RE-ISSUE THE HILARIOUS

Ginger **ROGERS** and David **NIVEN**

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with

CHARLES COBURN
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PANDRO S. BERMAN IN CHARGE OF PRODUCTION.
Screen Play by Norman Krasna. Story by Felix Jackson.

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PROVINCIAL TRADE SHOWS

LEEDS	Tower Pic. House	Tuesday Nov. 2	10.30 a.m.
GLASGOW	Playhouse	Wednesday Nov. 3	10.45 a.m.
LIVERPOOL	Palais-de-Luxe	Thursday Nov. 4	10.45 a.m.
BIRMINGHAM	Futurist	Thursday Nov. 4	10.30 a.m.
CARDIFF	Park Hall	Tuesday Nov. 16	10.45 a.m.
MANCHESTER	Oxford Street Picture House	Tuesday Nov. 16	11 a.m.
NEWCASTLE	Grainger	Wednesday Dec. 1	10.45 a.m.

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Directed by
ALFRED GOULDING

•

Associate Producer
HAL ROACH, JNR.

PROVINCIAL TRADE SHOWS

LEEDS	Tower Pic. House	Wednesday Nov. 3	10.30 a.m.
LIVERPOOL	Scala	Wednesday Nov. 3	10.45 a.m.
BIRMINGHAM	Futurist	Wednesday Nov. 3	10.30 a.m.
GLASGOW	Scala	Friday Nov. 5	10.45 a.m.
CARDIFF	Park Hall	Wednesday Nov. 17	10.45 a.m.
MANCHESTER	Oxford Street Picture House	Friday Nov. 19	11 a.m.
NEWCASTLE	Grainger	Friday Dec. 3	10.45 a.m.

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Continued from page 38

Divide and Conquer

Anglo-American. American (U). Produced by the U.S. War Department, Special Service Division, S.O.S. 5,563 feet. Release not fixed.

GRIPPING war documentary, pieced together by the U.S. Special Service Division, War Department, S.O.S., and Signal Corps, presenting a vivid and breathtaking exposition of the tactics adopted by the Nazis before and during their ruthless and rapid conquest of Denmark, Norway, Belgium and France.

The compilation is strictly chronological—it opens with a march on Denmark and subsequent assault on Norway, records of the brave but futile attempts of small British forces to stem the tide and virtually ends with Dunkirk. Its sorry story of corruption, apathy and brutal opportunism, relieved here and there by a few isolated acts of lofty patriotism, proves how near Hitler and his ruthless collaborators were in 1940 to their dream of world conquest.

To refer to it as the most revealing war documentary yet is an understatement. Winston Churchill praises its composition and endorses its validity in an appropriate foreword. Outstanding documentary, a film all must see.

Production.—The picture has arranged maps, diagrams, authentic German and Allied news shots in accurate and lucid sequence. It proves that Hitler, in his master-plan for world conquest, never underestimated the importance of Fifth Column work as an essential corollary to sensational victories in the field. The fall of Denmark, Norway, the Low Countries and France is described in grim, spectacular detail—no horrors are spared—and history graphically confirms the Fuehrer's "divide and conquer" theory.

The most sensational physical highlights are the bombing of Rotterdam, the devilish aerial attacks on Belgian refugees, the brilliant feint attacks on Belgium, followed by the by-passing of the "impregnable" Maginot Line and the final drive to Paris, but the political background, with its significant illustrations of Quisling and Fifth Column activity—which proves that France was beaten before she started—is no less impressive. Even more significant is its reminder of what we in this country owe to the English Channel.

The complete picture, which fittingly ends, after a timely castigation of Petain, Laval and Co., with happy and conclusive evidence of sincere and workmanlike co-operation between Giraud, De Gaulle, Churchill and Roosevelt, is the most gripping and illuminating documentary to date. Incidentally, it counts for Exhibitors' Quota.

Points of Appeal.—Important subject, systematic, imaginative and showmanlike treatment, good commentary, wide exploitation angles and quota ticket.

Ladies' Day

RKO-Radio. American (U). Directed by Leslie Goodwins. Featuring Lupe Velez, Eddie Albert and Patsy Kelly. 5,594 feet. Release not fixed.

ROWDY, good-humoured sporting comedy, turning on petticoat influence in professional baseball circles. The tale is not particularly novel, neither do the spectacular game sequences mean much to the average English filmgoer, but thanks to the volatility of Lupe Velez and the tireless teamwork of the supporting players, the action seldom flags. Technically, it can compete with the best. Good light programmer.

Story.—Wacky, an ace baseball pitcher, has a weakness for the fair sex. During a crucial game Pepita, a glamorous and excitable South American film star, visits the grounds to sell war bonds. She promises every buyer a kiss and Wacky promptly comes across, but is put off his game. The wives of the other players realise that they have everything to lose if their husbands' team fails to win the championship and conspire to keep Wacky and Pepita apart. Unknown to them, Wacky and Pepita sneak off and get married, but in the end Pepita proves a real inspiration to her husband and everything ends as it should.

Acting.—Eddie Albert is well cast as the susceptible Wacky, Lupe Velez looks good and contributes a versatile performance as Pepita, and Patsy Kelly, Max Baer and Jerome Cowan make a good supporting team.

Production.—The story, which deals with tough men and tougher babies, gets around, and, in the course of its gyrations, which pivot on a hotel, proves that the mailed fist counts as much as the velvet glove in baseball circles. It can hardly be described as flattering to feminity, but, nevertheless, earns a number of laughs. It also carries a few thrills for those who can understand America's national game.

Points of Appeal.—Slight, but snappy story, tireless and attractive portrayal by Lupe Velez, good support, authentic baseball sequences and good title.

Honeymoon Lodge

General F.D.-Universal. American (A). Directed by Edward Killy. Featuring Harriet Hilliard, David Bruce and June Vincent. 5,699 feet. Release not fixed.

LIGHT-HEARTED marital comedy with song, dance and jazzband intermissions, concerning a young playwright and his wife, who, when they find their marriage slipping, decide to turn back the calendar and start from scratch. The frivolous yet human tale is reinforced with an attractive variety bill, and the two together, the plot and the padding, fill an hour with pleasant and piquant light divertissement. Handy comedy second.

Story.—Bob and Carol Sterling, a young married couple, find themselves drifting, but before making their separation final arrange to take a holiday where they first met and see if it is possible to start over again. They travel independently, but shortly after they reach their hotel Bob suspects Carol of having an affair with Big Boy, a giant from the great open spaces. Carol is equally certain that Bob is up to no good with Lorraine Logan, a singer. Things go from bad to worse, but Carol, nevertheless, discovers the reason for the failure of their marriage, and, following a police court brawl, sees that their experiment is a success.

Acting.—June Vincent displays a touch of class and acts naturally as Carol, and Dave Bruce registers in contrast as the somewhat dumb Bob. Harriet Hilliard, Rod Cameron, Franklin Pangbourn and Andrew Tombes make the best of supporting rôles.

Production.—The story is committed to a happy ending, but it makes the grade without depending too heavily on the obvious. Furthermore, a number of pleasing human touches effectively punctuate its many hearty slapstick sequences. The variety interludes, which feature Ozzie Nelson and his Orchestra, Tip, Tap and Toe, eccentric dancers, and Veloz and Yolanda, ballroom dancers, also fit smoothly and logically into the general scheme. The staging is unpretentious yet adequate.

Points of Appeal.—Bright and agreeable story, pleasing romantic twists, bright musical embellishment, intriguing title and popular cast.

Henry Haunts a House

Paramount. American (A). Directed by Hugh Bennett. Featuring Jimmy Lydon, Charles Smith and Joan Mortimer. 6,636 feet. Release not fixed.

HEARTY collegiate comedy with a spooky house setting telling how a young student rids his mind of a fear that he has unconsciously committed murder and, at the same time, helps to round up a ruthless gang of counterfeiters. The play which carries the Henry Aldrich label, contains quite good macabre, as well as lively domestic and adolescent comedy, and its versatile and competent juvenile and adult players see that its bright and exciting pattern is appropriately illuminated. Its technical presentation is equally sound. Good popular booking.

Story.—Henry Aldrich, son of a distinguished attorney, is in love with Elise, daughter of Professor Towers, a famous scientist. Towers is working on a formula which he hopes will triple a normal man's strength. Henry foolishly drinks the contents of a phial and then leaves for home, but passes out while at the gates of Kenniston Manor, an eerie, dilapidated house. Unknown to Henry, Mr. Bradley, his headmaster, and Mr. Quid, an assistant master, are inside.

The next day Mr. Bradley is missing and Mr. Quid is held on suspicion of murder. Henry believes he killed Mr. Bradley while under the influence of the drug, and Elise and Dizzy, Henry's best friend, share his fears. Nevertheless, all three decide to investigate, and eventually Mr. Bradley is found bound and gagged in the Manor cellar. It is then revealed that he had disturbed counterfeiters. The gang is apprehended, Henry becomes a hero, and Towers' formula proves a flop!

Acting.—Jimmy Lydon gives a natural performance as the harassed Henry, and Charles Smith and Joan Mortimer contribute sound support as Dizzy and Elise. John Litel, Clive Blakeney, and Vaughan Glaser come up to scratch in adult rôles.

Production.—The play converts the eerie house into a substantial and effective depository for realistic thrills, and extracts good light relief from calf-love and domesticity. In other words, it is not only a neat hair-raiser—its timing is particularly good—for good Henry Aldrich. Moreover, its killing of two birds with one stone makes it a particularly attractive and promising popular programmer. Title, star and series values are for good measure.

Points of Appeal.—Ingenious, exciting and human story, natural acting, showmanlike direction, and obvious exploitation angles.

Good Luck, Mr. Yates

Columbia. American (U). Directed by Ray Enright. Featuring Claire Trevor, Jess Barker and Tom Neal. 6,215 feet. Release not fixed.

SHOWMANLIKE, if unpretentious, romantic comedy drama, set in a bustling war-time American shipyard, covering the repercussions that follow a patriotic but sensitive young military school instructor's rejection from the draft. The tale, which has an aggressive yet inoffensive juvenile interest, a few simple heart throbs, and a spectacular if easily anticipated culminating thrill, is competently acted and authentically staged, wrapping timely propaganda in ingenuous but agreeable entertainment. Hokum of the right sort; live proposition for family and industrial halls.

Story.—Oliver Yates, a young instructor at a military school, is given a big send-off by the boys when he leaves to join up. He has a "medical" on reporting, but is rejected because of an old ear injury. Later, Joe Briggs, a former schoolmate, introduces him to Dr. Carl Hesser, a German refugee, and he promises to get him fit.

Oliver decides to fill in his time in a local shipyard, but is a little sensitive of his position, and lets his old pupils think he has been accepted for the Army. His deception leads to him being taken for a saboteur, but, after much hectic ado, he becomes a home-front hero, finds romance, and retains the respect of the youngsters.

Acting.—Jess Barker gives a sensitive yet manly performance as Oliver, Claire Trevor is a staunch and attractive heroine, and Tom Neal is adequate in a tough rôle. Tommy Cook and Scotty Beckett also do well in juvenile parts.

Production.—The story is mainly a boost for the factory worker, but it seldom makes the mistake of putting propaganda before entertainment. True, the loyalty and patriotism of the youngsters is a trifle exuberant, but the overall picture is good pep talk and better romantic comedy drama. It more than adequately fills general second-feature needs.

Points of Appeal.—Topical, friendly and exciting story, natural acting, authentic atmosphere, popular juvenile angle and star values.

Appointment in Berlin

mbia. American (U). Directed by Alfred Gree Featuring George Sanders, Marite Chapman and Onslow Stevens. 19 feet. Release not fixed.

PECTACULAR romantic espionage melodra recounting the amazing and urful exploits of an R.A.F. officer, who is iere for indiscreet criticism of the nich act, but subsequently proves his lty to his king and country by operating cou er-agent in Berlin and ruining, at cost his life, all chances of a successful invasion of Britain. The ending is an appy one, but, apart from the one conion to stern reality, the play conforms to ern. Nevertheless, it is elegantly mounted com etently acted; George Sanders and guer Chapman make a glamorous antic eam. Its star values, polish and h co ntersign cast-iron war fiction. Very popular booking.

ory.—Wing Commander Keith Wilson ngly disapproves of the Munich pact and the world. His breach of discipline es him to be cashiered, but Colonel Patterhead of British Intelligence, is certain the offender is made of the right stuff engages him as a counter-espionage agent. is introduced to Rudolf Preissing, a Nazi t, and his sister Ilse, and poses as a or to his country.

s subterfuge enables him to secure a job erlin as an anti-British radio announcer, wing the outbreak of war. Eventually, he ns of a Nazi plan to invade Britain, but is ble to broadcast. Meanwhile, he and Ilse in love and Ilse changes camps. She is killed by Rudolf, but Keith luckily steals zi 'plane, radios the R.A.F. and helps to roy the invasion fleet. His patriotism him his life.

ting.—Marguerite Chapman, as Ilse, has to look beautiful, but she makes a grand of it, and George Sanders is every inch manly, well-bred hero as Keith. Onslow ens, Gale Sondergaard and Alan Napier, are good in direct support.

oduction.—The opening scenes in London trifle phoney and too little credit is given azi intelligence during the broadcasting ences, but much of the detail is intriguing the love interest has glamour. The spectar, serial-like climax, too, is a good show. otal assets, and these include star and values and feminine appeal, indicate an ctive general box-office proposition.

ints of Appeal.—Exciting and intriguing, titious, tale, glamorous heroine, restrained popular love interest, neat twists, tense spectacular climax, excellent production ities, good title and big star values.

Tornado

mount. American (A). Directed by iam Berke. Featuring Chester Morris, y Kelly and Gwen Kenyon. 7,451 feet. Release not fixed.

RID romantic melodrama, with a mining town setting, giving a very involved and ashioned reading of the "local boy makes " theme. There is no doubt a moral to hectic, highly coloured happenings, but not easy to perceive. Its meaty but irresible make-believe is designed principally perch for Lyceum-like situations and s. Its safest bet is its title and stars. -ear booking, mainly for the sticks.

ry.—Pete Ramsey, a tough, hardworking miner, marries Victory Kane, a cabaret r. His wife spurs him on, and he is promoted to superintendent. Mean-, Bob, Pete's brother, takes Sally, ter of Joe Vlodchek, one of Pete's asso- down the mine. There is an explosion Sally is blinded, and Charlie Boswell, er miner, is permanently crippled. Joe s to get the man who allowed Sally to he risk. Later, Charlie commits suicide eaves a small farm to Victory. e discovers a rich vein on the property, after securing financial backing, opens wn mine. Victory subsequently falls for the flattery of Gary Linden, a rival mine-owner's son. Gary tries to use Joe to ruin Pete, but fails. A tornado conveniently takes care of Victory and Gary, and Pete and Sally, whose sight has been restored by an operation, presumably marry.

Acting.—Chester Morris looks tough but fails to convince as Pete. Nancy Kelly, Gwen Kenyon, Joe Sawyer, Nestor Paiva and Morgan Conway also find the going heavy in direct support.

Production.—The opening of the melodrama, which is in the "Our Town" manner, envisages a tornado, and the subsequent action paves the way to the accurately predicted grand finale. Unhappily, the conduct of the majority of the characters is inconsistent and many of the stories within the main story conflict, and the result is a spectacular, but vague, loosely planned and singularly old-fashioned screen play. Nevertheless, its lusty physical thrills and easy collaboration with Providence make it a live proposition for "tough joints."

Points of Appeal.—Crowded story, spectacular thrills, hard-working and popular cast, breezy climax, attractive and provocative title and star values.

Rogues' Gallery

Columbia. American (U). Directed by Lambert Hillyer. Featuring Bill Elliott, Tex Ritter and Eileen O'Hearn. 5,441 feet. Release not fixed.

PERIOD outdoor comedy melodrama telling how Wild Bill Hickok, the famous American scout, puts paid to the activities of a ruthless trader in slave labour. There are a few good fights and a spot of hard riding, but, on the whole, it's too unpretentious to make good history, let alone rousing entertainment. Second, mainly for small family and industrial halls.

Story.—Wild Bill Hickok, the famous American scout, is falsely accused of murder and takes refuge in the camp of Bull McQuade, a tough advocate of slave labour. Bull is holding Doc Willowby, leader of the Frontier Emigrant Aid Society, and his daughter Myra for political purposes, but turns Bill over to Tex Martin, a Federal agent. Later, Cannonball, Willowby's servant, helps Bill to escape. Meanwhile, Myra convinces Tex that Bill is no murderer. Bill and Tex then join forces, and, in their own good time, ultimately round up McQuade and his gang.

Acting.—Bill Elliott has not a great deal of personality, but he puts plenty of vim into his fights as Wild Bill. Tex Ritter croons adequately as Tex, and Eileen O'Hearn, Frank Mitchell and Noah Beery, Sen., make the most of their chances in direct support.

Production.—There is definitely a utility air about this Western. It is cut to a drab pattern and very unpretentiously presented. Still, it uses its fists to advantage when the occasion demands. It should get by with the industrial masses on its shrewdly spaced and realistically handled scraps and vague, yet agreeable, hint of romance.

Points of Appeal.—Intriguing title, convenient footage, good fights and popular Western cast.

The Volunteer

Anglo-American. British (U). Directed by Michael Powell and Emeric Pressburger. Featuring Ralph Richardson and Pat McGrath. 4,000 feet. Release not fixed.

FRIENDLY, unaffected Fleet Air Arm "personal" documentary, made by The Archers for the Ministry of Information, covering the enlistment, initial training and active service of a stage star's willing but clumsy dresser. The star in question, Ralph Richardson, is actually a lieutenant commander in the Fleet Air Arm, and he and Pat McGrath, who gives a perfectly natural performance as the rookie hero, invest the colourful and authentic proceedings, which show what training and discipline can do for a butterfiingers, with an ingratiating and disarming human touch.

Technically it is perhaps a trifle fragmentary, but on the other hand it is refreshingly free from conscious and pretentious patriotism. In all, an engaging recruiting poster, and quota at that! Very good featurette.

Production.—This is how the informal proceedings go: Alfred Davey, Ralph Richardson's eager, willing, good natured, intensely patriotic, but clumsy young dresser, is torn between the three Services when war breaks out. Eventually, he joins the Fleet Air Arm, and, after successfully passing through a training course, is attached to an aircraft carrier.

Ralph Richardson, now a lieutenant commander in the Fleet Air Arm, visits his young friend and is amazed at the transformation. He beholds an eager, well-disciplined and highly efficient air mechanic. He promptly decides to stop and see a film record of the exploits of the aircraft carrier and its complement in the Mediterranean. The happenings reveal a lot. Officer and man then part on grand terms. Later, Richardson bumps into Alfred as he is leaving Buckingham Palace, the proud possessor of the D.S.M.

The picture is inconsequential in its planning, but natural acting, and easy, friendly commentary, nevertheless give it an agreeable air of authenticity. It's good propaganda and even better entertainment.

Points of Appeal.—Timely subject, homely, yet realistic, treatment, sense of humour, good photography, smooth commentary, natural acting, subtle propaganda values, good entertainment and quota ticket.

Two Senoritas

Columbia. American (U). Directed by Fran Woodruff. Featuring Joan Davis, Jinx Falkerburg and Bob Haymes. 6,126 feet. Release not fixed.

LIVELY, generously mounted comedy musicale describing the many gay adventures and narrow squeaks of two attractive chorines, who, at the instigation of their resourceful girl manager, pose as Portuguese stars and finally get a break on Broadway. The jolly, inconsequential tale is put over with pep by the versatile and comely young leading players and effectively reinforced with Joan Davis's quaint and exuberant humour. The songs, too, are good. Capital light booking for all classes.

Story.—Daisy Baker, an hotel rag collector who fancies herself as a theatrical agent, comes into possession of a discarded manuscript. She recognises it as the work of Gilberto Garcia and Armando Silva, a couple of Portuguese playwrights, and sends it to Rupert Shannon, a Broadway producer. He accepts it and Daisy persuades Gloria and Maria, her chorus-girl friends, to pose as Portuguese stars and accompany her to New York.

She gets Shannon to sign them up for leading rôles, but trouble starts when Lena and Louise, rival showgirls, get wind of the deception and threaten to expose Gloria and Maria unless they get jobs. To add to Daisy's troubles, Garcia and Silva sell the same play to Sam Grohman, Shannon's rival. Fortunately, Jeff Kenyon, Shannon's assistant, is a promising playwright and he knocks off a show which gets the girls out of their mess. He also earns Gloria's love.

Acting.—Jinx Falkenburg and Ann Savage make an attractive and versatile team as Gloria and Maria, and Joan Davis scores plenty of laughs as Daisy. Leslie Brooks and Ramsey Ames are not far behind as Lena and Louise, but Bob Haymes is a somewhat colourless Jeff. The rest are up to scratch.

Production.—The story is good farce, and the popular and resourceful acting team makes the most of its flair for bright and original comedy situations. Tuneful songs and effective dance ensembles are neatly threaded to the main plot. The complete set-up is colourful, carefree light entertainment. What's more, its star values are as good as its gags and staging.

Points of Appeal.—Bright and lively story, attractive and versatile cast, good staging and tunes and star values.

Continued on page 46

WALT DISNEY goes

Saludos

CAMBRIDGE TH., To-day, Thurs. Nov. 4 10.45 a.m.

LONDON TRADE PRESENTATION

PROVINCIAL TRADE PRESENTATIONS

GLASGOW	La Scala, To-day, Thurs.	Nov. 4	10.45 a.m.
BIRMINGHAM	Forum	Fri. Nov. 5	10.45 a.m.
NOTTINGHAM	Carlton	Fri. Nov. 5	10.45 a.m.
CARDIFF	Odeon	Fri. Nov. 5	10.45 a.m.
LEEDS	Odeon	Fri. Nov. 5	10.45 a.m.
SHEFFIELD	Hippodrome	Fri. Nov. 5	10.45 a.m.
LIVERPOOL	Forum	Fri. Nov. 5	10.45 a.m.
MANCHESTER	Market St.	Fri. Nov. 5	10.45 a.m.
NEWCASTLE	Odeon	Fri. Nov. 5	10.45 a.m.
BELFAST	Classic	Fri. Nov. 12	10.45 a.m.

IT'S THE GAYEST OF DISNEY F

with his Great Musical Technicolor Feature

Amigos

(HELLO FRIENDS)

GLOW WITH MELODY AND LAUGHTER... WITH

Continued from page 43

The Devil's Price

Columbia. American (U). Directed by Wallace W. Fox. Featuring Bill Elliott, Tex Ritter and Virginia Carpenter. 5,153 feet. Release not fixed.

WELL-MADE, fast-moving Wild Bill Hickok period Western describing how the famous scout defeats a cunning plot to use honoured uniforms to rob law-abiding Texans of their savings and land. The virile, if ingenuous, tale not only gets away to a good start and maintains its hectic pace, but is responsible for an effective alternation of popular romance, comedy and roughstuff. Hearty teamwork and picturesque staging consolidate a thorough "outdoor" job. Good support for the masses and the family.

Story.—When Wild Bill Hickok, the famous American scout, and his pal, Tex Martin, return from the Civil War to Winchester, Texas, they find the town has been taken over by armed troopers. A mysterious Major Clark is in charge, and both Bill and Tex suspect that Clark and his men are bandits masquerading in Union uniforms. An organised attempt to intimidate and rob the peaceful townsfolk confirms their suspicions. They then wage war on Clark and his thugs, but Clark complicates matters by winning Marcia, daughter of the town's doctor, over to his side. However, right finally triumphs.

Acting.—Bill Elliott is adequate as Bill, Gavin Gordon makes a good villain as Clark, and Tex Ritter, Virginia Carpenter, Frank Mitchell and Luana Walters meet all demands in direct support.

Production.—The story covers a fair amount of territory, punctuates its fast action with intriguing romance and clean comedy, and ends with a spectacular skirmish. Picturesque scenery and costumes add a touch of authentic colour to its vigorous and evergreen design.

Points of Appeal.—Clear-cut plot, robust action, good scraps, and handy footage.

Deadlock

International. British (A). Directed by Ronald Haines. Featuring John Slater, Cecille Chevreau and Hugh Morton. 5,373 feet. Release not fixed.

UNPRETENTIOUS British crime melodrama concerning a murderer who enlists the aid of his twin brother, wife and business manager to escape the full penalty, but overplays his hand, and, after indulging in wholesale homicide, pays the price for his misdeeds. There is more to the plot than meets the eye, but unfortunately neither the script-writers, cast nor director make the most of its psychological possibilities. Still, much of its surface action is suspenseful and exciting, and its climax exploits a well-timed twist. It's an each-way bet on balance. Reliable quota proposition for the smaller industrial halls.

Story.—Allen Bamber, a business man, is arrested and charged with the murder of his partner. He feigns insanity and is subsequently sent to Widemore, a criminal lunatic asylum. He leaves behind a plan of escape, together with instructions for Eileen, his wife, and Fred, his twin brother. They and Arkell, Allen's manager, decide to see the plan through and take a cottage near the penal institution. Fred pretends to be both blind and crippled.

Things go well at first, but unexpected complications arise when Geoffrey, Eileen's former fiancé, arrives to console her. He suspects something is wrong and decides to stick around. Allen eventually makes a getaway, but kills a warder and Fred. Eileen then realises that Allen is a homicidal maniac, and it is only by the skin of her teeth that she, too, escapes a violent death. The final twist, needless to say, sees the end of Allen and the beginning of a new life for Eileen.

Acting.—John Slater is adequate in the dual rôle of Allen and Fred, and Cecille Chevreau, Molly Hamley-Clifford, Hugh Morton and Gordon Edwards get along in direct support.

Production.—The story is capable of many interpretations, but does not pursue its path with sufficient insight and determination to make any particular grade. It must stand or fall by its hectic, if erratic, surface action. Its quota ticket entitles it to the benefit of the doubt, anyway.

Points of Appeal.—Crowded plot, convenient footage, arresting title and quota angles.

FOUR REISSUES

Captain Fury

Renown. American (A). Directed by Hal Roach. Featuring Brian Aherne, Victor McLaglen and June Lang. 8,338 feet. Release not fixed.

STRONG and actionful story of the pioneering days in Australia when convict ships landed their human freights, who were immediately passed on to settlers as hands to work the cattle and flocks. Captain Fury, an Irish political prisoner, finds himself among those given to the charge of Arnold Trist, a rapacious, grasping, ruthless employer of convict labour. Action and melodrama go hand in hand with romance, prison escape, and a vendetta against Trist, resulting in a tyrant's downfall. Previously reviewed in the KINE. WEEKLY, June 29, 1939.

A Star is Born

Grand National. American (A). Directed by William A. Wellman. Featuring Janet Gaynor, Fredric March and Adolphe Menjou. 10,083 feet. Release not fixed.

A SCREEN play within a screen play. The tragic story of a stage-struck country girl, dreaming of screen stardom. She achieves her ambition, rockets to stardom, but as she rises so does her helper, now her husband, sink to drunken helplessness. A romantic tragedy with a true-to-life Hollywood background; filmed in Technicolor with superb acting, direction and technical presentation. Outstanding star value and excellent box-office possibilities.

Previously reviewed in the KINE. WEEKLY, June 3, 1937.

A Chump at Oxford

Renown. American (U). Directed by Alfred Goulding. Featuring Stan Laurel, Oliver Hardy and Wilfred Lucas. 5,600 feet. Release not fixed.

BOISTEROUS American parody of life at Oxford. Slapstick comedy with all the bright gagging and humour of the recognised Laurel and Hardy brand. Their mirth-provoking prescription is again administered to prove a most efficient dispeller of black-out blues and a reliever of war worries. Will be a welcome revival for the public and a useful booking as a merry-making second to a more serious first feature. See the KINE. WEEKLY of January 11, 1940, for previous review.

Little Lord Fauntleroy

Grand National. American (U). Directed by John Cromwell. Featuring Freddie Bartholomew, Dolores Costello, Barrymore and C. Aubrey Smith. 9,361 feet. Release not fixed.

A REISSUE of the film originally put out by United Artists and reviewed in the KINE. WEEKLY as far back as April 30, 1936, but it comes back with a freshness that is a matter of wonderment. It was so much in advance of that day technique that it vies with up-to-date productions and provides unstinted delight and a few tears.

It is a truly magnificent film, great in its story, its presentation and greater still in the personality of the three stars whose superb acting make a picture which, though lasting 103 minutes, seems all too short.

A family picture with an old-time aristocratic atmosphere yet democratic appeal.

Charles Laughton in a scene from THE MAN FROM DOWN UNDER, forthcoming M-G-M picture

Gracie Fields and Monty Woolley in a scene from HOLY MATRIMONY, 20th Century-Fox production which is proving an outstanding success

EALING STUDIOS

congratulate their Contract Star

FRANCOISE ROSAY

on her brilliant and moving

Postscript

BBC SUNDAY EVENING, OCTOBER 31
REPEATED MONDAY, NOVEMBER 1, AT 1.15 P.M.

FRANCOISE ROSAY'S

First British Film

"THE HALFWAY HOUSE"

Produced by

MICHAEL BALCON

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will be generally released

in the New Year

by

EALING DISTRIBUTION

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HOT FROM THE PROVINCIAL FRONT COMES NEWS OF TWO GREAT VICTORIES

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UNITED ARTISTS

HEMINGWAY'S CHOICE FOR "BELL" HEROINE

How Bergman Won Coveted Role

ERNEST HEMINGWAY'S personal choice for the rôle of his Spanish heroine, Maria, in Paramount's picturisation of his celebrated novel, "For Whom the Bell Tolls," was Ingrid Bergman, who co-stars with Gary Cooper in this great picture, which is about to have its European premiere at the Carlton.

It was the presentation of a school play which 15-year-old Ingrid wrote, directed and appeared in, which brought her to the attention of the director of the Royal Dramatic Theatre School of Sweden. Before Ingrid had completed her first term she was selected for a small part in "Munkbrogreven." During the next two years she appeared in eleven films, starring in nine of them.

Her U.S. Debut.

Her introduction to American audiences was made in "Escape to Happiness." To take this part she left behind her in Sweden an infant daughter, Pia, but sailed right back to her homeland the day the picture was completed.

Upon the release of "Escape to Happiness" Ingrid Bergman immediately became one of the most sought-after actresses in Hollywood. She has starred in "Adam Had Four Sons," with Robert Montgomery in "Rage in Heaven," with Spencer Tracey in "Dr. Jekyll and Mr. Hyde," and with Humphrey Bogart in "Casablanca." During the 1940-41 Broadway season she also co-starred with Burgess Meredith in "Liliom" on the New York stage. The following summer she made her first West Coast stage appearance in the title rôle of Eugene O'Neill's "Anna Christie."

Chapter of Adventures.

But to achieve the rôle of Maria in "For Whom the Bell Tolls" the actress went through a series of adventures almost as strange as those of Maria herself.

"In March, 1941," she relates, "I had gone with my husband to June Lake, in the High Sierra, for a vacation, when I received a message that Ernest Hemingway was in San Francisco, *en route* to China, and wished to see me. I had read 'For Whom the Bell Tolls' near the end of the previous year. It didn't even occur to me to think of playing the part then.

Met Mr. Hemingway

"A magazine gave me my first intimation that I might be considered for Maria when it ran a series of pictures, visualising the Hemingway characters, and quoted Mr. Hemingway as saying he thought I should portray his heroine. When the message came to June Lake that he would like to see me, I left at once for San Francisco. Mrs. Hemingway met me there and introduced me to her husband. He stared at me as if frightened that he had made the wrong choice. Then he smiled and said, 'I guess I didn't need to be worried.'

"We discussed Maria. I told him I did not think Paramount would consider me, as I was under contract to David Selznick, and Paramount would probably want to use one of the contract players." Hemingway left for China, leaving with Ingrid Bergman an autographed copy of the novel, inscribed to "Ingrid Bergman, who is the Maria of this story." But when the studio started testing for a Maria, no one, apparently, thought of the Swedish star. Or so it seemed to her. She kept reading that others were being tested, but received no immediate invitation to do the same.

Ingrid Bergman star of FOR WHOM THE BELL TOLLS (Paramount)

A Long Wait

Several months passed, during which Ingrid made stage appearances, returning to Hollywood for radio work. Production was announced of "The Keys of the Kingdom," in which Miss Bergman was to star.

Casting problems, however, delayed the picturisation of the Cronin novel, and Ingrid was signed for "Casablanca." It was near the end of production on that picture that she was approached directly on the question of testing for the coveted Hemingway part. By this time the Maria situation seemed so confused that she hesitated, but eventually she agreed, and three days after the test she was given the message, "You are Maria."

Her hair was cut to the required two-inch length, and she was sent immediately to the High Sierra location to team with Gary Cooper as Robert Jordan. This was her first location, her first Technicolor production, the rôle she had lived in imagination for months.

Humphrey Bogart as Sgt. Gunn in Columbia's SAHARA

Eight Spectacular Supers from Columbia

GREAT STARS, TWO TECHNICOLORS, BIG MUSICALS AND COMEDIES

FOLLOWING the outstanding welcome given to "First Comes Courage," with Merle Oberon and Brian Aherne, and "The Destroyer," starring Edward G. Robinson, Columbia is readying eight other spectacular supers for early Trade show. Two of these subjects, "Cover Girls" and "Heart of a City," will be in Technicolor.

"Sahara," the cast of which includes Humphrey Bogart, Bruce Bennett, J. Carrol Naish, Lloyd Bridges, and "Lulubelle" (the "steel heroine"), recounts the wanderings of a group of Allied fighters and two of their Axis prisoners after the fall of Tobruk. Zoltan Korda directed. Under Bogart's command as a Yankee tank sergeant, the small group of 12 men straggle across the Libyan desert in hopes of joining Britain's Eighth Army behind newly formed lines. "Sahara," which boasts an all-male cast, has nevertheless a heroine in the person of Lulubelle—a 28-ton medium tank—who gives Humphrey Bogart a tussle for stellar honours in the film. What happens to the individual members of the crew, including even Humphrey Bogart, is incidental to the interest in Lulubelle's fate.

"Tropicana"

Gregory Ratoff's musical extravaganza, which stars Mae West, Victor Moore, William Gaxton and Hazel Scott, whips up all the ingredients of galas, girls, rhythm and comedy roars into what is described as "a torrid, tuneful, terrific show."

Seven songs have been written for this musical, and the music maestro of the piece will be Xavier Cugat, who, with his band, made such a hit in "You Were Never Lovelier." The special songs include "Thinkin' About the Wabash" and "Victory Polka," by Jules Styne and Sammy Cahn; "I'm Just a Stranger in Town," "They Looked So Pretty on the Envelope," "There Goes that Guitar," "The White Keys and the Black Keys," and "Hello, Mi Amigo," by Jay Gorney, Henry Myers and Edward Eliscu.

"Jam Session"

Headlining Ann Miller, Jan Garber and his Band, Glen Gray and his Casa Loma Band, Charlie Barnett and his Band, Teddy Powell and his Band, Louis Armstrong and his Band, the Pied Pipers, Jan Savitt and his Band, Alvino Rey and his Band, "Jam Session" is likely to be hailed by the swing enthusiasts as "a jive-bomb of grand entertainment."

In the sphere of swing every band has its own technique, and diverse is the appeal to the vast legion of swing fans. Columbia adroitly gather all into the net, as it were, by the most comprehensive collection of bands ever assembled in one musical entertainment.

The stars of "Ten per cent. Woman" are Rosalind Russell, Brian Aherne, a delightful screen partnership which guarantees suave, polished and light-some entertainment.

This is the comedy of a theatrical agency run by a woman, and promises diverting sequences as it details what happens in the course of her strictly business life, designed on a percentage basis, until the efficiency of her office goes haywire when Cupid looks in at the door bent on arranging an "engagement" of a different kind.

"Cover Girls"

The Technicolor production, "Cover Girl," stars Rita Hayworth with Gene Kelly, Jinx Falkenburg and "The 5 Most Beautiful Girls in the World." The music by Jerome Kern is played by Xavier Cugat and his Orchestra—a combination that has already been hailed in Hollywood as "the most widely publicised attraction in years." The story of the film which Charles Vidor directed, in effect, traces the life and loves of a "cover girl," one of those beauties who decorate the front pages of leading magazines—and in this scintillating production there are no fewer than 15 actual cover girls, who are an integral part of the story set-up.

Piquant Comedy

The stars of "My Client Curley" are Cary Grant and Janet Blair, based on the prize-winning radio script by Norman Corwin and Lucille Fletcher Henderson. The name of ace-comedy director Alexander Hall is a surety that the utmost in laugh-provoking qualities will be extracted from the central situation, which, briefly, is the "wacky" tale of a gay opportunist who rode to fame on his chance ownership of a dancing caterpillar.

Irene Dunne has been absent from Columbia studios since making "Penny Serenade." Now she returns to take up the starring rôle in "Road to Yesterday," a picture which it is believed will add a new lustre to her many distinctive achievements. The studio predicts that the completed production will emerge as absorbing emotional entertainment.

Factual Musical Drama

The second Technicolor production is "Heart of a City," co-starring Rita Hayworth and Janet Blair, and directed by Victor Saville. The period of the story is the London blitz of 1940, and the setting—a non-stop variety theatre where "les girls" carried on with the show despite the bombings and the virtual "front line" life they were compelled to live back-stage.

The film story which thinly veils the record of the Windmill Theatre in Piccadilly presents "Escapism" right in the midst of the war itself—and "escape" with two of the screen's most entrancing stars in the shape (we did say "shape!") of Rita Hayworth and Janet Blair. This romantic, dramatic musical has been brilliantly directed by Victor Saville, who is now under contract to Columbia after obtaining release from M-G-M.

In addition to these ten supers scheduled from Columbia's studios in Hollywood for the forthcoming season, details will shortly be available concerning the Columbia-British schedule of top-ranking entertainments, to come from producer Ben Henry's unit.

Columbia Title Change

The title of the Edward G. Robinson-starring picture has been altered from "Destroyer" to "The Destroyer."

The L.C.C. Parks Committee recommends that entertainments in the parks should be continued during 1944, with such alterations as may be desirable in the light of the past season's "Holidays at Home" experience.

Milder and Irving Berlin discuss arrangements for presenting IS THE ARMY *both as a stage and screen production throughout the United Kingdom*

ondon C.E.A. Plea for the C.T.B.F.

DISCUSSIONS WITH SURREY C.C.

London C.E.A. branch has been making a number of approaches to local authorities on various matters connected with licensing and charity contributions.

It is pressing Surrey for a further consideration of its decision not to allow the C.T.B.F. to benefit from the charity levy in its district. The Council informed the Association that it regarded the C.T.B.F. as a national charity, and that it allocated 70 per cent. to local charities, leaving only 30 per cent. for general charities.

L.C.C. Example

The branch is to reply to the Council pointing out that London allocated £1,121 to the fund last year, and that 54 other areas in the country make grants to the fund. The point may be made that some of the benevolent expenditure is in respect of cases within the Surrey area.

Surrey is also to be asked to receive a deputation on the incidence of the Sunday levy. Due to extra Entertainment Tax, the percentage of 8.75 of gross takings which was originally arranged is operating very hardly on exhibitors. They have no objection to this system based upon gross takings, but ask in the circumstances for a lower percentage.

The deputation will meet the Surrey Council on November 18 at Kingston-on-Thames.

Essex and S.O.

Other matters reported upon by the Executive Committee were that Essex had agreed not to impose any ban on children attending Sunday shows, and that Surrey had agreed to allow juveniles over 14 years of age to be employed at kinemas providing written consent of parents was obtained.

Seat Plan Compromise

East Ham Council has been interviewed on the matter of the seat price rule, which was sought to be imposed without previous communication to the branch. A compromise was suggested under which a seat plan is deposited at the Council offices.

P. NOMINATION

Clarke Unable to Stand

the question of nomination the Vice-Presidency of A. came before the Portsmd Isle of Wight branch at nthly meeting, R. Daviesproposed that the branch bmit the name of Charles e immediate past chairhe branch, and one of the delegates to the General

tribute was paid to Mr. services, and there was a desire that his name o forward, but in thankmembers for their confir. Clark explained that he ble to stand for the office resent time, owing to the of other duties.

earrange the Tax

DON SEAT PRICE ANOMALY

e of public dissatisfaction huge gap in kinema seat etwee a shilling and one epence (intervening prices neconomic), London and Counties Executive Comuggests that an approach by the Association to the or of the Exchequer with o price revision.

ranch Secretary was into write to the General urging that a move be made to remove anomathat the tax operates with smoothness.

sen the 1s. seat pays 3½d. sea from 1s. 1d. to 1s. 6d. 7½d. At 1s. 9d. gross the r g only 1s. 0½d. move not in any way an to id present taxation, to ke the scheme work dis isfaction.

ken. nager of the Whitecinem Clifton, Bristol, has free at to any repatriated of w during the next fort-

"THIS IS THE ARMY" TRADE SHOW SET

"Desert Song," another High Light of Warners' Current Offerings

THE return of elaborate musicals, through which Warner Bros. brought most of the world's leading singing stars and comedians to the screen during the first decade of talking pictures, is emphasised by two of the firm's latest productions —"This is the Army" and "The Desert Song"—which head the new group scheduled by Max Milder for Trade show.

Both have aroused enormous Trade interest; and, in the case of "This is the Army," the arrival in England of Irving Berlin and almost the entire cast of the original show has focussed nation-wide attention on one of the most unusual undertakings in stage and film production.

All shows will be at Studio One, Oxford Street, as follows:—

Wednesday, November 17, 11 a.m., "**The £100 Window.**"

Thursday, November 18, 11 a.m., "**Spy Ship.**"

Friday, November 19, 11 a.m., title to be announced.

Wednesday, November 24, 10.45 a.m., "**The Desert Song.**"

Wednesday, December 1, 10.30 a.m., "**This is the Army.**"

Berlin's Greatest Hit.

From the start "This is the Army" is marked by amazing showmanship. Last year Irving Berlin and the U.S. Army authorities co-operated to produce an all-soldier show played entirely by men from the Services. Following its instantaneous success on Broadway, Warners made a first payment of 250,000 dollars for screen rights. Filming had to be deferred while the show swept across the nation, climaxed by a command performance for the President.

At Warners' studio Jack L. Warner and Hal B. Wallis, director Michael Curtiz and scenarist Casey Robinson, all donated their services free, and, as soon as the tour ended, they were ready to shoot "This is the Army" on a greatly enlarged scale. While the original show was preserved intact, it was now surrounded by a fine human-interest story starting back in 1917 when Irving Berlin produced his first all-soldier revue, "Yip, Yip, Yaphank," which was disbanded when the men sailed for France. They added a screen cast headed by George Murphy, Joan Leslie, George Tobias, Alan Hale, Charles Butterworth, Dolores Costello, Rosemary De Camp, and Ruth Donnelly. Lieut. Ronald Reagan was given special leave from the U.S. Cavalry to rejoin the stars. From radio were brought Kate Smith, Frances Langford, and Gertrude Niesen. World champion Sergeant Joe Louis completed the list.

Play Before Picture.

Now both the picture and the show are in England together. Max Milder and Irving Berlin have worked out an itinerary by which "This is the Army" on the stage will in all cases play before the picture. In London the show will finish at the Palladium on November 27, and exhibitors will then see the picture at the Trade show screening on December 1. In the provinces the Trade shows will follow touring dates as closely as practicable. General release in February has been fixed to give exhibitors full benefit of the play's publicity plus the most vigorous exploitation campaign Warners have yet put behind a picture.

"Desert Song" at Last.

All the famous Romberg music of "The Desert Song" has been retained in the film version which will be Warners' Easter release, designed to outstrip the records established by "Yankee Doodle Dandy" last Easter. The story has been brought up to date, while still carrying the romance and comedy of the original stage production. In Technicolor, the North African backgrounds give spectacular expanse to hard-riding Riffs, whose leader, the Red Shadow, is portrayed by Dennis Morgan, partnered by Irene Manning in the operetta's glorious melodies.

Dance numbers picturesquely staged by Leroy Prinz, an orchestra of 136 under the baton of Leo F. Forbstein, and colourful direction by Robert Florey complete a picture that Warners expect to run very close to their best.

From Teddington.

In "The £100 Window" Brian Desmond Hurst presents those spirited flashes that invariably distinguish his direction. Humorous and dramatic twists are contrived in the story of a respected but gullible old bank teller who finds himself transferred to the £100 window of a racecourse totalisator with the idea of adding dignity to tote bets. His life grows fantastic when crooked gamblers trap him, black marketeers try to ensnare his daughter, and his innocent blunderings almost bring his little family down in ruins. It makes a fine part for Frederick Leister, and Hurst's direction brings out the story's intensely human notes. Anne Crawford, David Farrar, and Mary Clare join in the star billing, with Richard Attenborough, Niall McGinnis, and David Hutcheson heading the cast.

"Spy Ship" Thrills.

"Spy Ship" provides Irene Manning with the part of a famed aviatrix who becomes involved with Nazi agents and betrays her country by radioing secret information which leads to the sinking of American vessels. An exciting series of events comes to a climax on December 7, the day Pearl Harbour is bombed, and a newspaper columnist, Craig Stevens, comes into his own and does a service for his country.

N

TRADE SHOW OFFERS—OCT., 1943

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Always a Bridesmaid	G.F.D. (Universal)	61 min.	U	5,505 ft.	The Andrew Sisters, Patric Knowles	Good light support. Good for the family... ...	Oct. 21, 1943	Nov. 22, 1943
Behind the Rising Sun	RKO-Radio ...	83 min.	A	7,820 ft.	Margo, Tom Neal	Very good title booking. Unsuitable for youngsters	Oct. 14, 1943	Not Fixed.
Claudia	20th Century-Fox	91 min.	U	8,190 ft.	Dorothy McGuire, Robert Young	Outstanding light booking. Too subtle for children	Oct. 21, 1943	Not Fixed.
Colt Comrades	United Artists	67 min.	U	6,080 ft.	William Boyd, Andy Clyde ...	Good support for most halls. Great for the kids	Oct. 7, 1943	Not Fixed
Crime Doctor	Columbia ...	64 min.	A	5,939 ft.	Warner Baxter, Margaret Lindsay	Reliable programmer for the industrial element. Hardly for youngsters	Oct. 28, 1943	Nov. 29, 1943
Destroyer	Columbia ...	99 min.	U	8,947 ft.	Edward G. Robinson, Glenn Ford	Very good popular booking. Great for youngsters	Oct. 28, 1943	Jan. 17, 1944
Falcon in Danger, The	RKO-Radio ...	70 min.	U	6,326 ft.	Tom Conway, Jean Brooks ...	Good general programmer. Nothing to harm the family	Oct. 14, 1943	Not Fixed
First Comes Courage ...	Columbia ...	86 min.	U	7,727 ft.	Merle Oberon, Brian Aherne...	Very good general booking. Safe for the family ...	Oct. 21, 1943	Dec. 13, 1943
Follow the Band ...	G.F.D. (Universal)	61 min.	U	5,478 ft.	Eddie Quillan, Leon Errol ...	Capital support for all classes. Will please the youngsters	Oct. 21, 1943	Dec. 6, 1943
Girl Crazy	M-G-M ...	99 min.	U	8,872 ft.	Mickey Rooney, Judy Garland	Excellent light booking. Great for the family ...	Oct. 14, 1943	Dec. 27, 1943
Good Morning, Judge ...	G.F.D. (Universal)	68 min.	U	6,103 ft.	Dennis O'Keefe, Louise Allbritton	Reliable comedy programmer. Safe for youngsters	Oct. 21, 1943	Jan. 10, 1944
Hi, Diddie, Diddie ...	United Artists	71 min.	A	6,390 ft.	Dennis O'Keefe, Adolphe Menjou	Capital light booking for all classes. Safe for the family	Oct. 21, 1943	Dec. 20, 1943
Holy Matrimony ...	20th Century-Fox	87 min.	U	7,702 ft.	Monty Woolley, Gracie Fields	Excellent general booking. Great for the family...	Oct. 14, 1943	Nov. 22, 1943
Hoppy Serves a Writ ...	United Artists	67 min.	U	6,052 ft.	William Boyd, Andy Clyde ...	Good Western support. Will please the kids ...	Oct. 7, 1943	Not Fixed
It's a Great Life ...	Columbia ...	70 min.	U	6,329 ft.	Penny Singleton, Arthur Lake	Acceptable programmer. Good for youngsters ...	Oct. 21, 1943	Jan. 17, 1944
Journey into Fear ...	RKO-Radio ...	70 min.	A	6 378 ft.	Orson Welles, Joseph Cotten ...	Out-of-the-rut proposition, particularly for good and high-class halls. Not for youngsters	Oct. 28, 1943	Not Fixed
Lady Takes a Chance, A	RKO-Radio ...	86 min.	A	7,729 ft.	Jean Arthur, John Wayne ...	Capital light booking. Nothing to harm the family	Oct. 14, 1943	Dec. 13, 1943
*Lamp Still Burns, The	G.F.D.... ...	90 min.	A	8,118 ft.	Rosamund John, Stewart Granger	Outstanding general booking. Nothing to harm the family	Oct. 21, 1943	Nov. 29, 1943
Leather Burners	United Artists	67 min.	U	6,051 ft.	William Boyd, Andy Clyde ...	Good Western support for family, industrial and juvenile audiences	Oct. 7, 1943	Not Fixed
Leopard Man, The ...	RKO-Radio ...	67 min.	A	5,955 ft.	Dennis O'Keefe, Margo... ...	Ticklish booking. Not suitable for youngsters ...	Oct. 14, 1943	Not Fixed
Let's Face It	Paramount ...	76 min.	U	6,881 ft.	Bob Hope, Betty Hutton ...	Obvious star comedy bet for the masses, family, troops and youngsters	Oct. 28, 1943	Dec. 27, 1943
Lone White Sail	S.W.N.F.A. ...	85 min.	A	7,787 ft.	Boris Runge, Ivor Boot ...	Very good specialised hall booking	Oct. 14, 1943	Immediate
Man from Down Under, The	M-G-M... ...	105 min.	A	9,287 ft.	Charles Laughton, Binnie Barnes	Very good popular booking. Nothing to harm youngsters	Oct. 14, 1943	Nov. 29, 1943
Phantom Ranger ...	New Realm ...	50 min.	U	4,578 ft.	Tim McCoy, Suzanne Kaaren ...	Reliable Western for industrial and juvenile audiences	Oct. 7, 1943	Floating
Raiders of San Joaquin	G.F.D. (Universal)	59 min.	U	5,365 ft.	Johnny Mack Brown, Tex Ritter	Fair average Western support. Good for youngsters	Oct. 21, 1943	Oct. 25, 1943
Sherlock Holmes and the Voice of Terror	G.F.D. (Universal)	56 min.	A	5,073 ft.	Basil Rathbone, Nigel Bruce ...	Good booking for the industrial element. Nothing to harm youngsters	Oct. 21, 1943	Nov. 22, 1943
Sky's the Limit, The ...	RKO-Radio ...	89 min.	U	8,010 ft.	Fred Astaire, Joan Leslie ...	Outstanding box-office attraction. Great for the family	Oct. 21, 1943	Not Fixed
Stranger in Town, A ...	M-G-M... ...	67 min.	U	6,029 ft.	Frank Morgan, Richard Carlson	Good general programmer. Safe for the family ...	Oct. 28, 1943	Dec. 13, 1943
True to Life	Paramount ...	94 min.	A	8,442 ft.	Mary Martin, Franchot Tone ...	Very good light booking. Great for the family ...	Oct. 28, 1943	Not Fixed
Two Tickets to London	(G.F.D.) (Universal)	75 min.	U	6,786 ft.	Michele Morgan, Alan Curtis ...	Very ordinary programmer. Little to appeal to youngsters	[illegible]	[illegible]
What's Buzzin', Cousin?	Columbia ...	74 min.	U	6,764 ft.	Ann Miller, John Hubbard ...	Acceptable light booking for all classes, family included	Oct. 28, 1943	Jan. 3, 1944
Wintertime	20th Century-Fox	82 min.	U	7,430 ft.	Sonja Henie, Jack Oakie ...	Excellent light booking. Great for youngsters ...	Oct. 21, 1943	Dec. 27, 1943
*Yellow Canary... ...	RKO-Radio	97 min.	U	8,843 ft.	Anna Neagle, Richard Greene ...	Very good popular booking. Safe for the family ...	Oct. 21, 1943	Nov. 22, 1943
REISSUES								
*Charmer, The	Anglo-American	90 min.	U	4,100 ft.	Lilli Palmer, Clive Brook ...	"Musical" booking for the unpretional only. No [illegible]	Oct. 7, 1943	Not Fixed

*Under Your Hat ... British Lion ... 78 min. U 6,994 ft. Jack Hulbert, Cicely Courtneidge ... Capital reissue. Good for the family ... ... Oct. 21, 1943 Not Fixed

WHAT'S RELEASED IN NOV., 1943

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	"Kine." Review Date.
NOV. 1	Cheyenne Round-Up	G.F.D. (Universal)	F. 6529	59	U	5,328	Johnny Mack Brown, Tex Ritter	July 15, 1943
,,	Girl in Overalls, The	M-G-M	F. 6498	86	U	7,765	Ann Sothern, James Craig	July 8, 1943
,,	Jacare	United Artists	F. 6269	64	U	5,881	James M. Donaldson, Frank Buck	Mar. 25, 1943
,,	Lady from Chungking	Pathe	F. 6519	69	A	6,220	Anna May Wong, Harold Huber	July 15, 1943
,,	Mantrap	British Lion-Republic	F. 6547	58	U	5,205	Henry Stephenson, Mary MacLeod	July 22, 1943
,,	*They Met in the Dark	G.F.D.	Br./Dr. 6612	104	U	9,368	James Mason, Joyce Howard	Aug. 19, 1943
NOV. 8	Black Raven, The	Pathe	F. 6714	61	A	5,507	George Zucco, Wanda McKay	Sept. 23, 1943
,,	Falcon Strikes Back, The	RKO-Radio	F. 6488	66	A	5,937	Tom Conway, Harriet Hilliard	July 1, 1943
,,	Gentleman Jim	Warner	F. 6271	103	U	9,383	Errol Flynn, Alexis Smith	Sept. 16, 1943
,,	†My Friend Flicka	20th Century-Fox	F. 6550	90	U	7,900	Roddy McDowall, Preston Foster	July 22, 1943
,,	Someone to Remember	British Lion	F. 6707	79	U	7,210	Mabel Paige, Dorothy Morris	Sept. 9, 1943
,,	Tanya	Butcher's	F. 6576	72	U	6,508	Lubov Orlova, Yevgeny Samoilov	July 29, 1943
NOV. 15	*Adventures of Tartu	M-G-M	Br./Tr. 6726	103	A	9,287	Robert Donat, Valerie Hobson	Sept. 16, 1943
,,	All by Myself	G.F.D. (Universal)	F. 6610	63	U	5,681	Rosemary Lane, Patric Knowles	Aug. 26, 1943
,,	Dawn on the Geat Divide	Pathe	F. 6713	66	U	5,951	Buck Jones, Mona Barrie	Sept. 23, 1943
,,	*Millions Like Us	G.F.D.	Br/Tr. 6729	101	U	9,057	Eric Portman, Patricia Roc	Sept. 30, 1943
,,	So Proudly We Hail	Paramount	F. 6681	125	A	11,298	Claudette Colbert, Paulette Goddard	Sept. 16, 1943
,,	*Somewhere in Civvies	Butcher's	Br./R. 6671	86	U	7,894	Frank Randle, George Doonan	Aug. 26, 1943
,,	Steel Against the Sky	Warner	F. 6637	67	A	6,082	Alexis Smith, Lloyd Nolan	Sept. 9, 1943
,,	*World of Plenty	Paramount	Br./E. 6725	46	U	4,133	———	Aug. 5, 1943
NOV. 22	Always a Bridesmaid	G.F.D. (Universal)	F. 6748	61	U	5,505	The Andrew Sisters, Patric Knowles	Oct. 21, 1943
,,	Ghosts in the Night	Pathe	—	65	U	5,828	East Side Kids, Bela Lugosi	Sept. 23, 1943
,,	Henry Gets Glamour	Paramount	F. 6421	72	U	6,470	Jimmy Lydon, Chas. Smith	June 3, 1943
,,	Holy Matrimony	20th Century-Fox	F. 6752	87	U	7,702	Monty Woolley, Gracie Fields	Oct. 14, 1943
,,	It Happened in Flatbush	20th Century-Fox	F. 5613	80	U	7.174	Lloyd Nolan, Carole Landis	Aug. 20, 1942
,,	Sherlock Holmes and the Voice of Terror	G.F.D. (Universal)	F. 6750	56	A	5,073	Basil Rathbone, Nigel Bruce	Oct. 21, 1943
,,	*Yellow Canary	RKO-Radio	Br./Tr. 6757	97	U	8,843	Anna Neagle, Richard Greene	Oct. 21, 1943
NOV. 29	Bombardier	RKO-Radio	F. 6621	99	A	8,825	Pat O'Brien, Randolph Scott	Aug. 26, 1943
,,	*Butler's Dilemma, The	Anglo-American	Br./R. 6591	75	U	6,765	Richard Hearne, Henry Kendall	Aug. 12, 1943
,,	Crime Doctor	Columbia	F. 6765	64	A	5,939	Warner Baxter, Margaret Lindsay	Oct. 28. 1943
,,	*Lamp Still Burns, The	G.F.D.	—	90	A	8,118	Rosamund John, Stewart Granger	Oct. 21, 1943
,,	Man from Down Under, The	M-G-M	F. 6733	105	A	9,287	Charles Laughton, Binnie Barnes	Oct. 14, 1943
,,	Stage Door Canteen	United Artists	F. 6706	132	U	11,960	48 Stars of Stage, Screen and Radio	Sept. 16, 1943

* A British Picture † In Technicolor

SIX IMPORTANT G.F.D. TRADE SHOWS

Boyer in "Flesh and Fantasy" and Olivier in Anglo-Russian Comedy

A GROUP of six pictures surpassing in entertainment values anything previously shown by General Film Distributors has been set for current Trade show by managing director S. F. Ditcham. Two outstanding films highlight the programme —Two Cities' "The Demi-Paradise," a comedy drama, which is also a sincere effort to cement the good relations between Britain and Soviet Russia, and "Flesh and Fantasy," an episodic subject linked together by a strong story introducing an impressive cast of top-liners, including Edward G. Robinson and Charles Boyer, the latter also makes his début in this film as co-producer with Julien Duvivier.

The other four pictures are hardly less valuable as box-office properties. There is Walter Wanger's spectacular production of absorbing topical interest, "Texas to Tokyo," and an amazing film built around a thrilling personation theme—"The Strange Death of Adolf Hitler," a top-rank musical, "Top Man" and "The Nazis Strike," the third of the documentary films dealing with the origins of the war, produced by the U.S. Office of War Information and the Ministry of Information.

Trade show details are as follows:—

November 3, 2.30 p.m., G.-B. Theatre, **The Nazis Strike.**

November 4, 2.30 p.m., G.-B. Theatre, **Texas to Tokyo.**

November 9, 10.30 a.m., Leicester Square, **Flesh and Fantasy.**

November 10, 2.30 p.m., G.-B. Theatre, **The Strange Death of Adolf Hitler.**

November 11, 2.30 p.m., G.-B. Theatre, **Top Man.**

November 25, 10.30 a.m., Odeon, **The Demi-Paradise.**

"The Nazis Strike"

"The Nazis Strike," which was shown yesterday (Wednesday), is the third of the series of films made by the Special Service Division of the U.S. War Department dealing with the events that led to the outbreak of war. The Prime Minister thinks so highly of this series that he has recorded a foreword to precede each of the films, in which he says "... I have never seen or read any more powerful statement of our cause ... than these films portray."

"The Nazis Strike" covers the period from 1935 to 1939 and the outbreak of war.

"Texas to Tokyo"

This gigantic Walter Wanger production from Universal tells in spectacular form the story of one of America's leading Military Colleges, and how tradition, hard work and a great spirit of comradeship enables it to turn out famous fighting men.

Against an authentic background an exciting plot tells of the adventures and romance of a young student who prefers even being thought a traitor rather than letting his country down, and depicts his final vindication in an action-packed and thrilling climax.

Pretending to be a friend of the enemy, he obtains a post which enables him to lead his countrymen to a vital spot where they destroy a large part of the enemy fleet. Though he himself is killed in the action, his old college stages a tremendous and moving parade to honour his memory.

Leading players in this stirring story are Richard Quine, Noah Beery, Jun., Anne Gwynne, Martha O'Driscoll and Edgar Barrier. John Rawlins directed

"The Strange Death of Adolf Hitler"

Another Universal thriller, this has an original and exciting plot. A minor official in Vienna amuses his colleagues by a lifelike imitation of Hitler. The Nazi leaders arrest him, alter his face by plastic surgery to an exact likeness of Hitler, and compel him to act as the Fuehrer's double at great ceremonies and functions. The reactions and experiences of his family—who believe him dead—when he arrives in his home town as the Nazi leader, lead up to a spectacular climax. Directed by James Hogan, the cast of "The Strange Death of Adolf Hitler" includes such fine players as Ludwig Donath, Gale Sondergaard, Fritz Kortner and George Dolenz

"Top Man"

Donald O'Connor's latest starring musical from Universal gives this talented youngster full scope for his amazing versatility. Acrobatic and amusing Peggy Ryan again appears with Donald, and Universal's new singing star, Susanna Foster, soon to be seen in "Phantom of the Opera," also appears. Gay tunes and gay dances mark this musical as a definite "cure for the blues." It was directed by Charles Lamont.

Ludwig Donath in Universal's STRANGE DEATH OF ADOLF HITLER (G.F.D.)

An Epic Production

Universal's "Flesh and Fantasy," besides having a cast that is composed of top-line stars, marks a new technique in film production.

This eagerly awaited film has three distinct episodes linked together by a strong story, and deals with the reactions of people who believe in fortune-tellers and premonitions. Charles Boyer, Edward G. Robinson, Barbara Stanwyck, C. Aubrey Smith, Dame May Whitty, Thomas Mitchell, Robert Benchley, Betty Field, Charles Winninger, Anna Lee and Robert Cummings head the impressive cast. Charles Boyer was co-producer with Julien Duvivier of "Flesh and Fantasy," which was directed by Julien Duvivier

"The Demi-Paradise"

An outstanding Two Cities' production, starring Laurence Olivier

Continued at foot of next column

Laurence Olivier in Two Cities film THE DEMI-PARADISE (G.F.D.)

Grading

WEST COUNTRY STILL UNSATISF

West C[ou]ntry exhibitors dissatisfie[d] with the grading tion, and [t]he question is raised ag[ain] at the next of the Bi[ris]tol branch.

The ch[ief] grievance is parity be[tw]een houses capacity [of] £25 and those capacity o[f] £150. At the ing of th[e] branch this was stres[se]d, and the was made [th]at some alter garding t[he]se two grades be made a[t] the annual m[ee]t the Associ[at]ion.

This di[d] not, however, the majori[ty] of the mem[be]rs a proposal was accepted branch sh[ou]ld discuss th question a[t] the next me[et]

It will [be] remembered the early p[ar]t of this year in conjunc[ti]on with the West Country branches and Cornwall, and South agitated for an inquiry grading question and the of some of the existing The question was debated special meeting at Bristol which was attended by Fuller and the president president.

As a result of that was understood that some tion would be made be and A.A. houses, and the suggestion was that an mediate grade should be duced.

Birkenhead Christ Day Films

The Cinema Sub-committee head Watch Committee has mended that the films to be local kinemas on Christmas Good Friday shall be the same shown in the week, but any tentious nature should be re the Watch Committee. Films Friday, they add, should be shown on Sundays.

with Penelope Ward, Fielding, Margaret Rut Everley Gregg, Edie Mart Middleton, Felix Aylmer, Thorpe, Muriel Aked, Henson, Jack Watling and Shepley. Written and produ Anatole de Grunwald, and by Anthony Asquith, Demi-Paradise" is a with a serious and sincere current. The story the visit of a Russian engi England, his reactions and dices towards us, ours tow and the gradual dawn of standing between the Russ the English characters in Even minor characters played by well-known Leslie Henson appears as in two cabaret scenes; Harrison also appears as playing her 'cello in English garden to coun ingales to song for a Joan Greenfell, John Laur Hay Petrie are also in Laurence Olivier gives a performance as the young engineer and Penelope appears as his leading lady. Demi-Paradise" will be re on December 20.

HOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

Feature Run Under the Auspices of the "Kine." Company of Showmen

N old showman of great experience with whom I was chatting the other day put his finger on one of the ntial fundamentals of management. "In my opinion," said, "a manager's first job is to learn thoroughly to approach and handle his public. He needs to w how to make and keep friends. It's no good treating public as if they were a nuisance. They are our cus- ers, and anything we can do to gain their confidence and ect will help along the business. The method of approach es all the difference. If done properly it can convert y, suspicious or aggrieved patron into a staunch sup- er. I believe in treating people as human beings, and found it pays."

Notable Punch

GER H. R. PUMFREY is pro- dly pleased with results from his campaign for "Hello Hello," when screened at the Gt. Yarmouth, for more than ple paid for admission over his record.

llustration shows his display, secure best lighting results it ographed outside the building, afterwards placed in position "Sign of Perfect Entertain- ainted on the facia and six iangles mounted on either side. ackground consisted of blue h cut-outs pasted on and the the film, with date of showing n yellow paper. Coloured stills os of stars were mounted in ames made to fit, and on each e display was a 4-ft. cut-out in f John Payne and Alice Faye, ted by a local artist. With the stance of the chief operator, an, special frames were made rt 12 records illustrating the in the film.

lition, specially printed and hanging cards were distributed e town in all the leading stores ic shops which gave added the publicity.

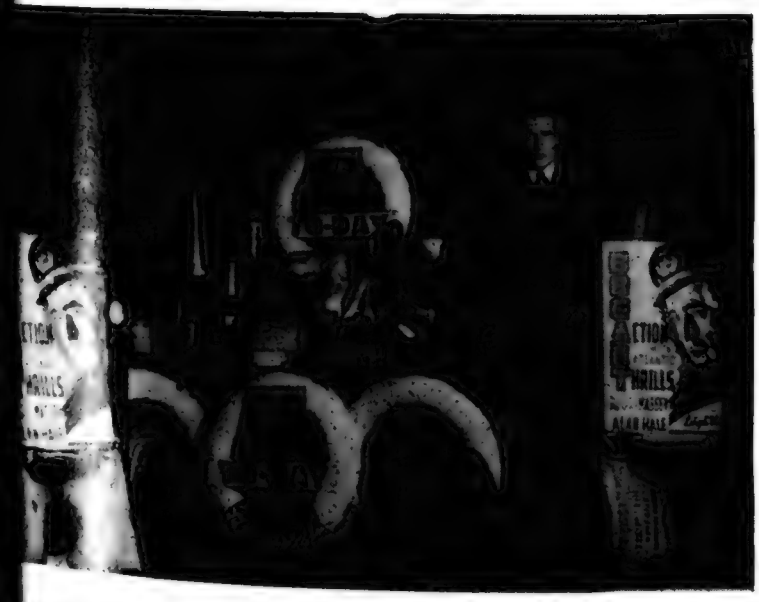
All Nautical

AN interesting and apposite vestibule display at the Forum, West Hartlepool, was arranged by Manager J. R. Kemp to attract patronage for "Action in the North Atlantic."

By contacting the local ship's chandlers, local stores and the Mission to Seamen, he secured co-operation and assistance, together with the loan of nautical gear, clothing and curiosities which provided ample material and scope for Assistant Manager Parkinson's skill in arranging an attractive display and to help contributions to King George's Fund, which, collected by Sea Scouts of the local depot, amounted to £94 1s. 7d.

British Flem

ON an earlier occasion when he had at the Wealdstone Odeon a film with a Balkan background, Manager V. A. H. Crawley, making use of his previous contacts with that part of the world, put on a colourful vestibule display which aroused a great deal of interest among his patrons. Apparently his pre-war Continental experience extended to the Low Countries, for when "Flemish Farm" (G.F.D.) was due for screening recently he obtained the active assistance of the Belgian Government in arranging a display of photos of their country as it was before the war, illustrations of the training of Belgian troops in this country, etc., set against a background of national flags and their Coat of Arms. Booklets were also available for distribution to patrons willing to receive them. To these, of course, Mr. Crawley added publicity for the film and the whole display was so enticing that it attracted crowds of interested spectators. Manager Crawley's efforts brought him a charming letter from the Belgian Ministry of Information in which he was thanked for his efforts on behalf of the much-invaded country.



eresting collection of nautical objects displayed in the foyer of the um, We Hartlepool, in connection with ACTION IN THE NORTH ATLANTIC (Warner)

Civic Night

THE opening night for "Colonel Blimp" at the Palladium, Paignton, provided recompense for the exploitation work so capably done previous to show date.

A full house with all the local Civic dignitaries in attendance, together with a contingent of Home Guards, added novelty and a topical touch. Manager Arthur Williams, who is also the organist, introduced the film by performing a special musical prelude of memories comprising all the popular songs and marching tunes of the last war. The programme was rounded off by a rendering of "Land of Hope and Glory" and a stage tableau.

Kentish Dixie

WHEN Paramount's "Dixie" was screened at The Friars, Canterbury, Manager R. C. Overs and members of his staff executed an exceedingly attractive vestibule display, as will be seen from the accompanying illustration.

Portraits of Bing Crosby, Dorothy Lamour and Marjorie Reynolds were done in ordinary wall distemper on two wall boards, and the plantation scene painted on a back-cloth. Cut-out letters of the title of the film, strung between the two display boards, completed this striking set-up which measured 12 ft. by 16 ft.

The display, which was erected some ten days before the play date, created just the right atmosphere for the showing of the film, and received very favourable comment from patrons.

SOUND RCA SYSTEM

Hand painted display on the mirrors at the Uxbridge Odeon. Painted straight on the glass by Manager Gerry Blake for the Paramount Technicolor musical DIXIE

Colourful Craftsmanship

THE foyer of the Odeon, Uxbridge, is again brightened by the cheerful and colourful displays painted on the mirrors by Manager Gerry Blake.

In addition to the wall mirror, as illustrated, he executed a smaller announcement on the glass front panel of what used to be a vestibule chocolate display cabinet. Both are excellent examples of Mr. Blake's artistic abilities and reflect credit for the hard work he puts in to evolve such efficient showmanship. We are sorry that the cabinet cannot be shown, but space does not permit the inclusion of the second block.

Glittering Results

VERILY, necessity is the mother of invention—and maybe inspiration is the father. Finding that the lighting restrictions were making his inner vestibule at the Edgware Road Odeon excessively dim and depressing, Manager David Lyons went scouting around, and in a shop discovered a few lengths of metal-surfaced patterned paper, such as used to be employed by window-dressers for decorating shop displays. He has taken these and used them to add brilliance and colour to some of his lobby displays, sometimes by using them as backgrounds, sometimes for the manufacture of cut-out lettering. For instance, a large panel advertising the Technicolor production, "Coney Island" (20th-Fox), consisted of vertical bands of amber and scarlet paper with a fine coloured photo. of Betty Grable in the centre, smaller cut-out figures from litho posters around and title and star names spelt out in paper letters of contrasting colours, with the film title and name of the colour process at the foot.

Continued on page 56

Centre piece of the display arranged by H. R. Pumfrey, at the Regent, Gt. Yarmouth for HELLO, FRISCO HELLO. (20th Century-Fox)

Under the low-power safety lights of the foyer this positively glowed and no one could miss it. There was another rather less elaborate display nearby on a blackened board announcing "White Captive" (G.F.D.) elsewhere, and beside it a novel type of board divided horizontally into bands of red, white and blue paper, bearing letterpress references to "Coney Island," "White Captive" (G.F.D.) and "Dixie" respectively. The colours served to separate each announcement from the others and made for simpler reading. Mr. Lyons plans to keep the colours but change the lettering from week to week.

IF (with apologies)
A Manager's Cogitations

IF you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when patrons doubt you,
And murmer: "How much longer in this blasted queue?"
If you can wait and not be tired of waiting
While usherettes are checking up for more (seats),
And smile when one returns to you and whispers:
"There ain't none, sir; they're sitting on the floor."
If you can shout out: "Three and sixes only,"
And listen to the moaning of the mob,
Then smile again at someone's kind suggestion:
"Blimey, guvnor, can't you let in Forces for a bob?"
If you can leave your queue for fifteen minutes
To have a bite and take a quiet smoke,
And be disturbed by aged doorman shouting:
"Can you come and deal with this 'ere drunken bloke?"
If you can dream of what you might be doing,
A round of golf or perhaps a hand at bridge,
And then cast out the Devil that's within you,
And concentrate upon that extra B.O. quid:
If you can make one heap of all your takings,
And risk it all at one turn of Pitch and Toss,
And lose—and start again at the beginning,
And never breathe a word about it to your Boss.
If you can do these things and many others,
Just treat your job as one more jolly game,
And maybe join in with your noble brothers
Of C.M.A. and N.A.T.K.E. fame.
If you can read the KINE. WEEKLY weekly,
And marvel at the other showmen's wits,
Then wonder why the Hell you can't be like him,
Then laugh—just copy him—and call it quits.
If you can fill the quickly passing minute
With sixty seconds' worth of "stunts" well done,
Yours is the job, and everything that's in it,
And, what is more, you'll be a MANager, my son.

DOUGLAS WHITELEY.

Aylesbury, Bucks.

Hay Fever

A COMPETITION recently organised by A. E. Foster, manager of A.B.C.'s Forum, Ealing, had the double advantage of raising money for the local Prisoners-of-War Fund and drawing attention to the screening of the Ealing Distributors' film, "My Learned Friend." With the support of the Mayor (Alderman H. G. Greenwood), amateur artistes were invited to submit cartoons of Will Hay, star of the picture, the best of which would receive awards of £5, £3 and £1, with a special prize for the best entry by anyone under 16 years of age. The work was judged by the comedian himself, assisted by the headmaster of the local School of Art and a committee of artists resident in the district, and on the opening night of the film the prizes were presented by the Mayor, who also auctioned the autographed drawings in order to provide funds for the charity. Another notable guest who appeared at this ceremony was "Mendoza," the well-known Press cartoonist, who made a lightning portrait of the popular funster, which Will Hay autographed and auctioned for the Fund. This novel event, well publicised in the local Press, brought in about 40 entries, and resulted in a crowded house assembling on the Monday to witness the prize-giving. The Mayor made an eloquent appeal for the Fund, and a substantial sum was raised in consequence. The publicity given to the contest and the ceremony had the result of improving business during the run of the picture.

Catching the Children

I WAS told recently how an astute manager in the Midlands organised children's matinées on a sensible (and paying) basis a few years ago. The usual procedure is merely to pick a few cowboy and cartoon films (usually booked as cheaply as possible) and advertise the show extensively, then await results. My informant went about it more subtly. First he approached the local teachers, got them to form a committee under the chairmanship of a leading headmaster and then let them select films they regarded as suitable for the juvenile mind. These, while including the customary cartoons and Wild Westerns, also added educational shorts and travel films of a suitable character. The teachers were persuaded to act as volunteer attendants to look after the children while in the hall and also arranged to dispose of the tickets at their schools (at 3d. a time) in advance. Thus the house was booked up before the show, and all the manager had to do was to arrange the technical side of the performance and maintain liaison with the educationalists. Besides filling a proved need, these performances were a financial success, and the exhibitor was even congratulated by the education authority upon his acumen and public spirit.

Birthday Celebration

USING the tenth birthday of the Troxy, Stepney, and the recent good news from the fighting fronts as an excuse (if one were needed), Manager Allen Fryer celebrated recently with a bright 45-minute stage show which proved highly popular with his audiences. The performers, all local amateurs well known to Troxyites, included an expert troupe of eight juvenile dancers with their leader, several vocalists of varying merit, a sexagenarian harmonica-player of considerable skill and a really bright (if rather "blue") comedian-compere. The whole show was put over in a built-up ballroom set with one short interlude in which a cathedral back-lit set was introduced as illustration to the singing of "Ave Maria," and the lighting and effects throughout were of an outstanding character, greatly helping the show. Although Mr. Fryer devised and arranged the programme and accompanied it himself on the theatre's fine organ, he gives much credit for the staging and lighting effects to chief projectionist E. Norris, who has been at the Troxy for eight years and helped with many previous shows. Excellent use is made of all the technical facilities available at this fine hall—Brenograph, stage equipment, etc. Although simple compared with some of the previous shows staged there, the birthday one earned enthusiastic praise from hosts of patrons.

Lantern Ladies

I DO not cl... this as unique ... think it ... thy of record ... North Finch... Gaumont, a ... suburban hou... enjoying a ... clientele, is ... so Manager ... Graham tells ... running its ... a chief projec... nist, one lad ... be called up ... ortly) and four ... tionettes. Th... give complete ... tion and it ... monstrates ... ladies can d... when carefully ... and well sup... ised. Mr. Graham ... the way, also ... as a female ... Miss Gilleson ... a pupil of ... O'Henry, who ... is starting to ... occasional in... cludes on the ... Compton and ... as already ... impressed pat... s with her ...

Instead of the Ball

A MIRAC... performed in ... for th... C.T.B.F. has ... noteworthy e... mple to the ... the country. ... sum of over ... being raised ... through the ... of a boxing tournament. ... to the d...ficulties ... upon the us...al dance social ... tion, Derby ...ilm Ball Com... decided to s...arch for some ... vehicle with ... which to "raise ... wind," and the idea came ... the committee chairman, ... Benzeval, manager of the ... kinema. This was to enlis... support and interest of ... promoter Jerry Shaw, of ... Street, Derby, with a view to ... ing a tournament for the ... As a result of Mr. Benzeval's ... suasion, Mr. Shaw attended a ... ing of the committee, and ... heard him, it was unanim... agreed to allow him to ... tournament in the name of ... C.T.B.F. The event was a ... stant success, and for a ... raising scheme, a trade ... effort has never taken a more ... turn. Prizes were given for ... bered programmes, oranges ... lemons and home-made dolls ... auctioned from the ring to ... swell the funds.

At the committee meeting ... last Thursday both Mr. Be... and Mr. Shaw were thanked ... was agreed to forward a chec... one hundred guineas to the C.... and to hand to Mr. Shaw a ... in token of appreciation, the ... of the present being left to the ... committee.

Striking vestibule display at the Friars, Canterbury for DIXIE (Paramount) constructed and painted by R. C. Over and his staff

RELEASES FOR NOVEMBER 29

Compiled by A. W. OWEN

TLER'S DILEMMA
Anglo-/ nerican)

Length 765 ft. Reg. No. 961. ...iewed in KINE. 12, 194... ard H... ...e, Henry Kendall, elly. —Farci... comedy, the hectic ...atures... a shy lover who ... a but ... in his girls' home ...arge a... ...mbling debt. ...ay L... " Valse, Strauss ... with ...aptation from the ...lo copy. As org... recorded on Bos... LC.1084 ... orchestra.

FROM DOWN UNDER
(M...-M)

Length... 287 ft. Reg. No. ... Revie...d in KINE. Octo... 943. ...les Laughton, Binnie Barnes. — Character comedy-drama ... Australia between the two ...war periods concerning a "digger's" adoption of two Belgian orphans while he is attached to the Australian Forces in Belgium.

ORGAN.—"The Empire," March (Tulip), Walsh Holmes, with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Decca-Brunswick F.1786 by military band.

BOMBARDIER
(RKO-Radio)

CERT. A. Length 8,825 ft. Reg. No. F.6621. Reviewed in KINE. August 26, 1943.

STARS.—Pat O'Brien, Randolph Scott, Anne Shirley.

ATMOSPHERE.—Aerial melodrama, including an attack on munitions factories in Tokio, and telling of the rivalry of two American officers.

ORGAN.—"Blaze Away," March, Holzmann (Hawkes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded by Lieut.-J. Amers and the R.A.F. Band.

...lon Trade Show Diary

...ntinued from page 6

...icture has Technicolor been ...e radiant advantage than in ...me Home." The story is ... outdoor adventure so to the ...ave gone the Technicolor ...d the actors. While working ...orm, a beautiful full rainbow ...d over the water. Turning ...olor camera on it, Wilcox ... film the rainbow in all its ...ay of colour. This will be ... the picture for what is ... be the first time.

Strange Death of Adolf Hitler
(G.F.D.)

...te Theatre. 2.30 p.m.

...wig Donath, Gale Sonder-George Dolenz, Fritz Kortner, ... Stossel, William Trenk, Joan Blair, Ivan Triesault, Rudolph Anders, Erno Verebes, Merrill Rodin, Charles Bates, Kurt Katch, Hans Schumm, Fred Gierman, Richard Ryen, John Mylong, Kurt Kreuger, Lester Sharpe, Trude Berliner, Hans von Twardowsky, Wolfgang Zilzer.

Director: James Hogan.

Franz Huber, a minor official in Vienna, is seized by the Gestapo after he gives an imitation of Hitler and forced to submit to plastic surgery that transforms his face into a perfect likeness of Hitler.

Threatened with death unless he plays as Hitler's double, Huber decides to play the game, and later is taken back to Vienna to appear as the Fuehrer. Learning that Anna has married Marbach, Huber reveals himself to his friend and the two plot to kill Hitler.

With Huber, as Hitler's counterpart, ready to kill the real Hitler, and Anna also prepared to assassinate the Fuehrer, Marbach and the underground leaders arrange for an escape.

There is great confusion as death strikes. Storm Troopers surround the building. No one is allowed to leave or enter. Despite a veil of secrecy, rumours are whispered throughout Vienna "that something has happened to Hitler."

McDowall and his dog Lassie in M-G-M's new Technicolor outdoor epic, LASSIE COME HOME

Window tie-up arranged in connection with I MARRIED A WITCH (United Artists) by R. F. Hart, of the Grand Palace, St. Albans

Henry Wingfield at the Forum, Ealing

CALLING in at the Forum, Ealing, I found Henry Wingfield settled down quite contentedly as resident solo organist and very pleased indeed with the appreciation of the local patrons. He is making his interludes of great contrast each week, and is a firm believer that when he has a high-brow film, the audience attracted will appreciate really good music, and when he has a cowboy or an "East Side Kids" film on the screen he must be content with a lighter class of music. This fine nine-rank Compton organ really gives a competent organist a delight to play upon, and is one of the best models built by this firm.

It was Manager Foster's day off, and I was sorry, because, although Henry Wingfield hadn't a word of complaint, I thought I must draw attention to the lack of publicity given outside the house. I have noticed A.B.C. houses in general are paying greater attention to this important subject, and I don't see why the Forum, Ealing, should not fall into line. Either an organist merits the publicity or one should be engaged that does, is my own personal opinion of this matter, and simple logic at that!

The interlude was titled "Bach to Berlin." The first referring to the composer and the latter *not* referring to the city, but the famous American song merchant. We were startled with an excerpt of the Bach Toccata con Fuga in D minor *à la* cathedral recital organ tones followed by Handel's Largo and the opening movement of Beethoven's "Moonlight" Sonata strayed into Mendelssohn's "Spring Song," valsed with the "Merry Widow," Viennesed in Lehar's best style, wandered to America to hear the melody section of "Rhapsody in Blue," Gershwin's classic, and revived memories of "Top Hat," with Irving Berlin's "Cheek to Cheek" as a finale. A breathless tour of 250 years' composition in exactly ten minutes. It is entertainment in tabloid form, and the patrons seemed very pleased to listen attentively and enjoy the experience. I think he's worth a ticket in the sale window and need not even be "marked down" to secure a customer.

A. W. O.

Frank Godley, R.A.F., Returns from Canada

A VERY welcome and interesting letter reached me this week from Frank Godley, R.A.F., who was pre-war organist at the Savoy, Lincoln, and has been 3½ years with the R.A.F. in Canada, is still in the Service, but now back in his home town enjoying a three-weeks' embarkation leave. He informs me that Lincoln is still organ-minded, that Miss Frances Ross is now resident organist at the Savoy, that the Ritz has almost a new Compton organ, and the Central is installing a second-hand Christie.

During Frank Godley's stay in Canada he married a Canadian girl, who was, incidentally, a graduate of the Toronto Conservatory of Music, holding their A.T.C.M. degree with honours as a performer, solo contralto. The two should form an excellent duo for vocal-organ interludes when he is free again from duty and she reaches this country.

In Canada he was given seven broadcasting sessions, gave scores of concert and church recitals, officiated as organist at the airport R.A.F. chapel for two and a half years, and also played at the local Anglican church. He pays a very high tribute to the Canadians for their amazing kindness and hospitality, and ends his letter with greetings to his fellow-organists, whether in the Services or holding the fort at the console till the boys come home again.

A. W. O.

An interesting comment upon some advice given by A. W. Owen on non-sync. records which appeared on this page on October 7, will be found on page vii of the IDEAL KINEMA *issued this week.*

I visited an important circuit theatre this week in suburban London where a well-known organist was engaged. The only publicity in any part of the theatre was on the very small timetable sheet organ at —♀—♀—♀— If this manager was a shopkeeper and had goods to sell, this policy would lead to bankruptcy in a few months. If an organist merits publicity, give it to him; if he doesn't, sack him!

A. W. O.

Save Your Waste Paper

The salvage drive is as urgent as ever.

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.
LONDON.					
Thur., Nov. 4	10.45 a.m.	Studio One ...	Made for Each Other	Grand National ...	W lt Disney ...
,, ,, 4	10.45 a.m.	Cambridge ...	Saludos Amigos	RKO-Radio ...	R hard Quine
,, ,, 4	2.30 p.m.	G.B. Theatre ...	Texas to Tokyo	G.F.D.	B ty Grable
,, ,, 4	10.30 a.m. & 2.30 p.m.	Century	Sweet Rosie O'Grady	20th Century-Fox	S rt ...
,, ,, 4	10.30 a.m. & 2.30 p.m.	Century	Three Sisters of the Moors ...	20th Century-Fox	W rd Bond ...
Fri., ,, 5	10.45 a.m.	Studio One ...	Hitler, Dead or Alive	International F.R.	
,, ,, 5	11.30 a.m.	Leicester Sq. Odeon	The Volunteer	Anglo-American ...	
Tues., ,, 9	10.30 a.m.	Rialto	Bachelor Mother	RKO-Radio ...	G ger Rogers
,, ,, 9	10.30 a.m.	Leicester Sq. Th.	Flesh and Fantasy	G.F.D.	C rles Boyer
,, ,, 9	10.30 a.m.	G.B. Theatre ...	Wolf Call	Pathe	J n Carroll
,, ,, 9	6.30 p.m.	Carlton	For Whom the Bell Tolls... ...	Paramount ...	G y Cooper ...
,, ,, 9	2.30 p.m.	G.B. Theatre ...	Mutiny in the Big House... ...	Pathe	C rles Bickford
Wed., ,, 10	2.30 p.m.	G.B. Theatre ...	Strange Death of Adolph Hitler...	G.F.D.	L wig Donath
,, ,, 10	11 a.m. & 2.30 p.m. ...	Own Theatre ...	Lassie Come Home	M-G-M	I dy McDowall
BELFAST.					
Tues., Nov. 9	10.45 a.m.	Classic	Behind the Rising Sun	RKO-Radio ...	M go ...
,, ,, 9	10.45 a.m.	Classic	The Sky's the Limit	RKO-Radio ...	F d Astaire ...
Thur., ,, 11	10.45 a.m.	Classic	The Destroyer	Columbia	E ward G. Robinson
Fri., ,, 12	10.45 a.m.	Classic	Saludos Amigos	RKO-Radio ...	W lt Disney ...
BIRMINGHAM.					
Tues., Nov. 9	10.30 a.m.	Tatler	Tornado	Paramount ...	C ester Morris
,, ,, 9	10.30 a.m.	Scala	Bachelor Mother	RKO-Radio ...	G nger Rogers
,, ,, 9	10.30 a.m.	West End ...	The Destroyer	Columbia	E ward G. Robinson
,, ,, 9	10.30 a.m.	Futurist	Sweet Rosie O'Grady	20th Century-Fox	B tty Grable ...
Wed., ,, 10	10.30 a.m.	West End ...	It's a Great Life	Columbia	P nny Singleton
Fri., ,, 12	10.30 a.m.	Scala	Good Luck Mr. Yates	Columbia	C aire Trevor ...
,, ,, 12	10.30 a.m.	Futurist	The Nazis Strike	G.F.D.	M. of I. Feature
CARDIFF.					
Tues., Nov. 9	10.45 a.m.	Park Hall ...	The Man From Down Under ...	M-G-M	Charles Laughton
,, ,, 9	10.45 a.m.	Empire	What's Buzzin' Cousin	Columbia	Ann Miller ...
Wed., ,, 10	11 a.m.	Park Hall ...	Henry Haunts a House	Paramount ...	Jimmy Lydon
,, ,, 10	10.45 a.m.	Empire	Crime Doctor	Columbia	Warner Baxter
Thur., ,, 11	10.30 a.m.	Park Hall ...	Bachelor Mother	RKO-Radio ...	Ginger Rogers
Fri., ,, 12	11 a.m.	Park Hall ...	Tornado	Paramount ...	Chester Morris
,, ,, 12	10.45 a.m.	Empire	It's a Great Life	Columbia	Penny Singleton
,, ,, 12	10.45 a.m.	Odeon	The Nazis Strike	G.F.D.	M. of I. Feature
GLASGOW.					
Tues., Nov. 9	10.45 a.m.	La Scala ...	Honeymoon Lodge	G.F.D.	Harriet Hilliard
,, ,, 9	10.45 a.m.	Playhouse ...	Two Senoritas	Columbia	Joan Davis ...
Wed., ,, 10	10.45 a.m.	Regent	Tornado	Paramount ...	Chester Morris
,, ,, 10	10.30 a.m.	Playhouse ...	Bachelor Mother	RKO-Radio ...	Ginger Rogers
,, ,, 10	10.30 a.m.	La Scala ...	The Destroyer	Columbia	Edward G. Robinson
Thur., ,, 11	10.45 a.m.	Green's Playhouse	Hitler, Dead or Alive	International F.R.	Ward Bond
,, ,, 11	10.45 a.m.	La Scala ...	Appointment in Berlin	Columbia	George Sanders
Fri., ,, 12	10.45 a.m.	Playhouse ...	Good Luck Mr. Yates	Columbia	Claire Trevor ...
LEEDS.					
Tues., Nov. 9	10.30 a.m.	Tower	Tornado	Paramount ...	Chester Morris
,, ,, 9	10.45 a.m.	Scala	It's a Great Life	Columbia	Penny Singleton
Wed., ,, 10	10.30 a.m.	Tower	Bachelor Mother	RKO-Radio ...	Ginger Rogers
,, ,, 10	10.45 a.m.	Scala	Crime Doctor	Columbia	Warner Baxter
Fri., ,, 12	10.45 a.m.	Tower	The Nazis Strike	G.F.D.	M. of I. Feature
,, ,, 12	10.30 a.m.	Scala	The Destroyer	Columbia	Edward G. Robinson
LIVERPOOL.					
Tues., Nov. 9	10.45 a.m.	Scala	Tornado	Paramount ...	Chester Morris
,, ,, 9	10.30 a.m.	Futurist	Bachelor Mother	RKO-Radio ...	Ginger Rogers
,, ,, 9	10.45 a.m.	Trocadero ...	It's a Great Life	Columbia	Penny Singleton
Wed., ,, 10	10.45 a.m.	Trocadero ...	What's Buzzin' Cousin	Columbia	Ann Miller ...
,, ,, 10	10.45 a.m.	Majestic	Sweet Rosie O'Grady	20th Century-Fox	Betty Grable ...
Thur., ,, 11	10.45 a.m.	Trocadero ...	The Nazis Strike	G.F.D.	M. of I. Feature
Fri., ,, 12	10.45 a.m.	Scala	Two Senoritas	Columbia	Joan Davis ...
MANCHESTER.					
Tues., Nov. 9	10.45 a.m.	New Oxford ...	Tornado	Paramount ...	Chester Morris
,, ,, 9	10.30 a.m.	Gaiety	Bachelor Mother	RKO-Radio ...	Ginger Rogers
Wed., ,, 10	10.45 a.m.	Gaiety	Honeymoon Lodge	G.F.D.	Harriet Hilliard
,, ,, 10	10.30 a.m.	Gaumont... ...	The Destroyer	Columbia	Edward G. Robinson
Fri., ,, 12	10.45 a.m.	Oxford Street ...	It's a Great Life	Columbia	Penny Singleton
,, ,, 12	10.45 a.m.	Gaumont... ...	Sweet Rosie O'Grady	20th Century-Fox	Betty Grable ...
NEWCASTLE.					
Tues., Nov. 9	10.30 a.m.	News Theatre ...	Tornado	Paramount ...	Chester Morris
,, ,, 9	10.45 a.m.	Essoldo	Honeymoon Lodge	G.F.D.	Harriet Hilliard
,, ,, 9	10.30 a.m.	Queens	What's Buzzin' Cousin	Columbia	Ann Miller ...
Wed., ,, 10	10.30 a.m.	Essoldo	Bachelor Mother	RKO-Radio ...	Ginger Rogers
,, ,, 10	10.30 a.m.	Queens	Crime Doctor	Columbia	Warner Baxter
Fri., ,, 12	10.30 a.m.	Queens	It's a Great Life	Columbia	Penny Singleton
,, ,, 12	10.45 a.m.	Odeon	The Nazis Strike	G.F.D.	M. of I. Feature
NOTTINGHAM.					
Tues., Nov. 9	10.30 a.m.	Scala	True to Life	Paramount ...	Mary Martin ...
,, ,, 9	10.45 a.m.	News Theatre ...	Honeymoon Lodge	G.F.D.	Harriet Hilliard
Wed., ,, 10	10.45 a.m.	Scala	The Lamp Still Burns	G.F.D.	Rosamund Johns
Fri., ,, 12	10.30 a.m.	Scala	Bachelor Mother	RKO-Radio ...	Ginger Rogers
SHEFFIELD.					
Tues., Nov. 9	10.30 a.m.	Cinema House ...	True to Life	Paramount ...	Mary Martin ...
Wed., ,, 10	10.30 a.m.	Cinema House ...	Bachelor Mother	RKO-Radio ...	Ginger Rogers
Fri., ,, 12	10.45 a.m.	Cinema House ...	The Nazis Strike	G.F.D.	M. of I. Feature

WASTE PAPER

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BOOKS

"IN DEFENSE OF MOOVIE," an intelligent person's guide to film and show business, by Sir Philip Sidney, 1581. Transcribed and modernised by E. W. and M. M. Robson. 2s. 6d., postage 4d. —Pillans and Wilson, Publishers, Edinburgh.

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WANTED, lease or purchase, Kinema; country town preferred; small circuit considered; not South or Eastern Counties.—H., Box 684, Kinematograph Weekly.

MISCELLANEOUS

FRIESE-GREENE.—Material is being collected for a life of William Friese-Greene; would anyone who possesses letters, documents, apparatus, photos, or personal recollections kindly communicate with Mrs. Ray Allister, 47, Belsize Park Gardens, London, N.W.3

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NOVEMBER 4, 1943 No. 100

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servations

ecent raising of the amount which be spent in rebuilding bombed lling-houses has been taken by e people as an indication that oncessions will shortly be made other types of building to be re- his it is to be feared is at the what we used to call wishful

in amount of restoration of partly kinema buildings is already being only after strict investigation by employed architects into the cost and the question of the necessity ilding as a provider of entertain- ven then expenditure is restricted, gh being allowed to provide the essentials.

mouth, where enemy activities large areas, the Council have hand, as it was bound to do sooner the whole business of planning a d area. This involves, under town schemes, the rebuilding of whole and it is probable that where a as at one time existed endeavours ade to ensure another, not neces- the same spot as before, but a position more in accordance re needs.

rebuilding of kinemas is permit- e is bound to be a large number tions, and it may be many years w theatres exhibit the elaborate which we took for granted before

eps will need to be kept well in the C.E.A., which already has f the sections of the Uthwatt Re- ght to its notice by a member. bable that cases will arise where ations will have to be made to members' rights should re-siting ustices.

THEODOLITE.

GOVERNMENT PRESSURE FOR FUEL ECONOMY

An Efficient System Necessary

By ELLIOTT HAMMETT

SINCE I wrote in the September issue of the IDEAL KINEMA on the subject of heating problems in the coming winter months, the serious side of fuel shortage has been emphasised in a debate in the House of Commons. Opportunity has also been taken on several occasions by the Ministry concerned to impress upon householders the need for the strictest economy in the use of fuel in order to tide over the peak months of the winter at least.

Lecture Demonstrations

In yet another direction the Government Department has been busy, not in the way of vague coaxings but on the practical side. Recently in London and in some provincial towns the very useful step has been taken of inviting boiler attendants who operate central heating plants to practical demonstrations in the boiler room of a large building to explain how economies in fuel can be effected. In London there have been demonstrations at the Tivoli, Strand, and the Majestic, Clapham.

The Navy Touch

In pre-war days it is probable that there were many men looking after the heating apparatus in kinemas and other large buildings who because of their long experience could instruct the instructor. Quite a large percentage were ex-Navy stokers, who combined with good stoking the Navy demand for cleanliness and routine in performing tasks. But these men have been back on their old jobs at sea for four years now, and their substitutes—sometimes changed two or three times in the period since September, 1939—have not been so efficient. Thus the demonstrations are badly needed in a large number of cases.

It must, however, never be forgotten that while it is possible to lay down general principles in heating various buildings, hardly any two are exactly alike. Particularly is this so with regard to kinemas, where owing to shape of auditorium and general design special points have to be watched. Only experience and experiment can help here.

A Government Booklet

In a booklet issued by the Mines Department, the need to see that installations are cleaned and overhauled at regular intervals is placed in the forefront of the advice. Next, the observance of working instructions issued when the installation was first made is emphasised. It is recognised, however, that in many cases these have been lost or destroyed.

Clearing Away Clinkers

Cleaning of flues and scraping of water surfaces in the fire-box at least once a week is advocated. Chimney draught should be at its minimum compatible with good results and should be constant. This cannot be effected if there are badly fitting doors or if climatic conditions of wind and air temperature are allowed to interfere. A chimney draught stabiliser is recommended.

From one of the supervisors of a circuit I find that one of the most troublesome points he meets with is the failure of the man now being employed to keep his waste material—ash and clinker—cleared out. No good result can possibly come unless close attention is given to this point.

When to Heat Up

It is the practice these days to "cease firing" at least an hour before the close of the programme in order to conserve fuel, but the question when to stoke up the following day in order to ensure a comfortable auditorium is not so subject to rule. There is a tendency in some places to leave this somewhat late and then fire up fiercely. This is a practice which can do damage to boilers and the system generally. It is far better to start two to two and a half hours beforehand and carry out the job at a steady temperature, gradually warming up the interior of the building.

Superintending the New Man

One other question arises. Who is to superintend the activities of the new man imported into the boiler room? He may not have had much experience in the work and may not (as things are in the man-power world to-day) have had the advantage of a Ministry demonstration.

Is this another task for the already overburdened chief operator working with an inefficient second? It would appear so. In spite of the article "Boiled Shirts or Overalls?" in the September IDEAL KINEMA, it hardly looks like the manager's job.

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The Editor's Letter Bag

IN DEFENCE OF BOILED SHIRTS

IN the September IDEAL KINEMA a challenge was issued to managers under the heading of "Boiled Shirts and Overalls" to answer some technical questions, which the writer, J. Whitnall, felt they should be able to reply to. In the letter below a sound engineer takes up the challenge on the managers' behalf

During lunch to-day I picked up a copy of the September, 1943, IDEAL KINEMA, and read J. Whitnall's article under the above heading. Unfortunately, I must have missed his earlier article which has brought down an avalanche of adverse opinion on his head, but it does seem to me a little warranted if he is expecting any one manager to answer all the five questions put to them, plus the one under the sub-heading "Waste of Current."

I am neither a projectionist nor a manager, but a sound engineer with quite a reasonable electrical and mechanical experience behind me—16 years electrical and mechanical, plus 13 years on kinema equipment; yet I doubt very much indeed if I would receive over 50 per cent. marks from Mr. Whitnall in a practical test in an endeavour to solve the solutions in a matter of minutes, and to get going again in this same time would depend entirely upon the available equipment in the kinema.

Every Man to His Task

As pointed out above, I have been in close contact with projectionists and managers over the last 13 years, and can give a reasonably unbiased opinion here. Both types of work are specialised. The projectionist is more or less an engineer, the manager is organisation; both require years of experience before anything like 100 per cent. efficiency is obtained, and like all other jobs there is always more to learn even when you are on top of your job.

Personally, I liken the organisation of a kinema to a ship. You have the captain of a ship, who is like the kinema manager; and the chief engineer of the ship, who is like the chief operator. The captain of a ship is responsible for all things on his ship to outside authorities, the chief engineer is responsible to the captain and also to his own company's technical staff. Now Mr. Whitnall would expect all captains to be able to jump to it and make any repairs in the engine room in a few minutes, should the engineering staff not be available for some most unlikely reason. I think this would be expecting too much from captains, and, in my opinion, of managers in connection with kinemas.

Engine Room to Bridge

I have seen chief operators moved up to managers, and it takes a few years before they can leave the operating staff alone and refrain from smacking them rather too often, also in interfering in the projection room. I am not blaming those moved-up managers, for operating is in their blood, and it takes a few years before it leaves the blood stream. When it does they pay more attention to their own job, leaving those now in the projection room to get on with theirs. I am sure that Mr. Whitnall would feel it very keenly if he were employed in a kinema where such an efficient manager was in control and instructed him as to the best means of carrying out his work.

I would say, therefore, that a manager need not know how to replace a fuse, and may still be a very capable manager. The same applies to the chief operator; he may not know how to tear a ticket in two, but he could be one of the very best operators. In other words, the jobs are quite distinct and separate, and should never be combined.

Sorry, Jim, I do not agree.

B. R. SMITH,
Sound Engineer.

14, *Prestwich Gardens,*
Kenton, Newcastle.
October 26, 1943.

Good projection, it should be remembered, is dependent on the skill of the operator, the condition of the film and the projection machine, and it is safe to say that good projection adds patronage and increased revenue to the kinema. A careful study of all sides of projection should be helpful to all concerned with the motion picture film.

SHEFFIELD'S PANEL PROJECTIONISTS

How the Scheme Works

DETAILS of the operation of the scheme for maintaining a panel of projectionists were submitted to the Yorkshire and Salford Branch Committee of C.E.A. at their meeting on October [illegible] by T. E. Robinson, the secretary.

He said that of the 100 members of the Sheffield branch, 20 were circuit members, the 80 remaining members, 50 had joined the scheme. No difficulty had been experienced in securing projectionists by means of advertisements, without taking them from other halls. Five applicants, all of them ex-service men, were selected and two were appointed. The other three were placed in kinemas in and around the city.

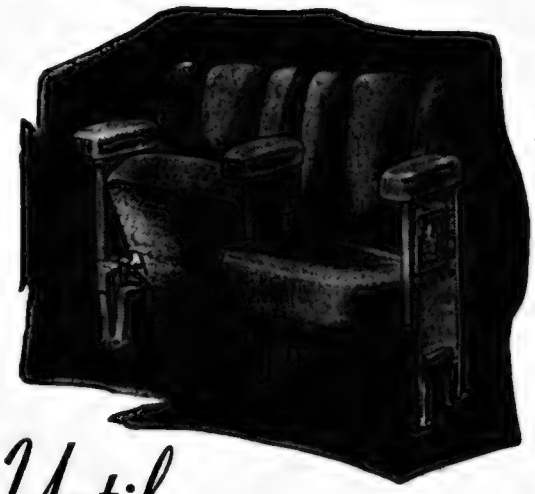
The Sheffield exhibitors had gone a little further than the actual original scheme, in some cases, relief projectionists had been taken something in the nature of experimental duties. When an emergency arose, as on many times before, the relief man went to a kinema and made a report to the owner on the condition of the apparatus. If the relief man could make helpful suggestions he did so. When small repairs were needed, the relief man undertook them, without reference.

As to the financial aspects of the scheme, the subscription was £10 per member per annum, but only £5 had been called up. The fund was intended to provide the relief projectionists' wages during periods when they had no engagement. The fund would be wound up at the end of the year, and any balance would be returned to the subscribing members. Before the beginning of the second year there would be another call on subscribers. If the relief projectionists were employed for the whole of the weeks in the year there would be no call on the subscription fund. [illegible] there had been no demands on it as a whole the subscription was the same for all members irrespective of grade.

It was agreed that the main features of the Sheffield scheme be reported to the next general meeting of the branch, and that the committee give further consideration to the matter after January 1.

CONVICTED

A projectionist who ran "The [illegible] Light" (International) prior to its release received by a Thames-side kinema was said to have predicted the doom that should overtake him for making such poor joins; his cue balls over cues consist of broad arrows. His balls remind one of that classical match in which whose crockery "came to pieces in her hands." One of the joins was back to front; it was difficult to see how anybody with a glimmering of intelligence can think it right to join a picture with one sound-track one side and the other bit of track on the other.



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ACKING" VENEERS BY NEW RADIO-GUN

High-Frequency Method of Bonding

frequently been urged by observers have followed closely the trends of facture and use of materials that war kinemas will include among used for building and decoration a mber of plastics and veneers. Many have been developed for aeroplane on and have proved themselves pable of taking heavy strains, and, ded, attractive in appearance.

e wider use of such materials have methods of fabricating and joining. on of thin sheets of material has nd to be an excellent way of com- rength and lightness, and in this n one of the newest electronic ents of the Radio Corporation of not yet offered commercially remarkable results. At present it s largely usable for aeroplane con- but its extension to other purposes w as peace time uses develop.

rocess is employed for "tacking" plastics, and other industrial with "radio nails"—an almost eous method of spot joining thin f material.

Nail" Methods

called "radio nail" is a discharge requency electric current which can ed through a sheet of material, g a quick and intense heat in its hen two sheets of material are placed with a coating of plastic glue between t thus induced can be used to form t the point of application.

assembly, such sheets are coated with ue. They are then "laid up," one at n a wooden mould, and each sheet is rimmed to fit the mould before the pplied. To prevent shifting of the uring this operation the conventional is to tack each sheet in place with ks or staples, which must be pulled as each successive layer is added to the preformed piece. The use of ails" in place of metal fasteners s this tedious and time-consuming .

ifferences between the radio nail pot-gluer, and other radio-frequency heating devices, such as those use for permanent bonding of ply- heating of plastics, drying of textiles, operations, are the portability and manœuvrability of the former, particularly advantageous in quick, temporary bonding of materials to prevent shifting during assembly.

The Implement Used

Resembling a short-barrelled automatic pistol or a narrow-based electric flat-iron in the two styles thus far designed, the "gun" or applicator is attached by a cable to a portable radio-frequency generator. Manœuvrability is enhanced by the use of a principle which makes it possible to locate both electrodes in the "muzzle" of the gun, whereas earlier dielectric heating devices have required passage of the material to be heated between two electrodes.

In the spot-gluer, a pin extending lengthwise down the centre of the barrel forms one electrode, while the casing of the barrel is the other. In operation the muzzle is pressed against the material over the spot to be bonded and the current is applied by pressing the trigger. Since the material to be bonded is a better conductor than the air between the pin and the casing of the barrel, the current, following the line of least resistance between the electrodes, follows a curved line through the material.

In laying up veneers on a moulding form, as well as in some other operations, it may be desirable to advance the resin only enough to set the glue to a thermo-plastic state—a sufficient bond to prevent accidental shifting of the sheets while handling, but with enough flexibility to allow for necessary shifting when pressure is applied to effect the permanent bond.

To permit such variation in the degree of fastness or permanency of the original bond, the spot-gluer is equipped with an electronic timer which can be set to control the interval of application. The spot-gluer has an output of approximately 50 watts and an operating frequency of about 200 megacycles.

LAY IN REPLANNING'

on and Cornwall C.E.A. Urge Action

ns of kinema planning and re- in areas where enemy activity had large areas of buildings were before the Devon and Cornwall the C.E.A. at its October meeting. tter was raised by W. F. Gilley in n with post-war sites for kinemas in nning in blitzed towns. He thought ociation should take steps to see that e available.

hens agreed that it would be only those who had lost kinemas to have pportunity of obtaining sites.

cretary explained that the question up in Plymouth until publication of ing Report. He did not think sites allocated yet, but only the streets planned. There was much heart- over the delay.

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CREATING ATMOSPHERE WITH MUSIC

How to Use Non-Sync Effectively

By A. W. OWEN

ONE of the most encouraging experiences which I have had as musical adviser of the KINE. and the IDEAL KINEMA is the correspondence I have received from organists and managers unknown to me personally, who write asking for guidance on musical matters in the kinema.

My appeal for better music in the theatres where non-sync is used has led to much gratifying correspondence from provincial projectionists and others, which shows that quite a number, in co-operation with their managers, have not only taken a keen interest in this musical side of their work, but are ambitious to know something of the technique required to link up with the star film in these ten or fifteen minutes before the film is projected.

The Value of Experience

One correspondent regularly uses my weekly recordings for this purpose as the "finale" item, and wishes to know how to chose the preceding ones. In quite a few instances the film he is showing is not in my list, and then he is left to his own choice, both for the star film and the "Sunday silent" trailers. He asks: "What is the basis of my choice?" The problem is a difficult one to answer, for the basis of my choice is an experience of fitting "silent" films for many years for my orchestras when the background of music had to correspond with the action and atmosphere at almost every phase of the film story.

Points for Guidance

To-day we are only concerned with an attempt to create the necessary atmosphere for the screening of a story. This is made difficult by the fact that the majority of modern films endeavour to portray in their story a contrasting variety of moods and fancies, ranging from comedy to romance, tragedy, and almost every type of atmosphere. In this case one has to be guided by two or three points. (1) The general tone predominating in the film. (2) The opening sequences (when known). (3) Whether a "theme" song or songs, which are "worth plugging," are available. (4) Whether the "title" of the film immediately suggests either a play on the name or demands other consideration.

The general tone of a film is ascertained, if I have not seen the film, by a careful study of the expert viewer's report of the film as issued in the KINE. reports. Of course, personal view at the Trade show is the ideal, but that is not always possible for me, and there is the impossibility of the provincial operator or manager getting a chance of following this course. The reports, I find, are adequate for general purposes, for the story is given in tabloid form easily assimilated with practice.

An Analysis

We divide our report into three sections. (a) The tabloid story condensed into the length of a "wire." (b) Suggested music for an organist to play. (c) A record of that piece of music, if available, or a similar substitute which has been recorded. "A" is for the guidance of anyone who does not wish to buy a new record and will use the nearest atmospheric substitute he has in his non-sync library or prefers to choose his own records. "B" and "C" are our chief concern.

The basis of choice is simple to explain, but, I fear, can only be obtained by practical and long experience of knowing what music will suggest the desired atmosphere.

How is this done? In my own case I had a personal library of 7,000 orchestrations, compiled specially to produce any type of atmosphere or action, representing the best music of every country in its folk-song sense, standard and classical items of every description, modern music as published by living composers, and every "up to the minute" favourite of the day which could be of any use in this work.

Still, in memory, I retain the knowledge of the *result* of my experiments in those silent days, and apply that knowledge to the present films. I then search the publishers' catalogues, of which I hold complete lists, to see whether these items can now be obtained. If the details supply the organist with his music, I add the best copy suitable for organ adaptation, which may vary from using a pianoforte solo, a musical conductor, orchestral pianoforte copy or a special straight organ edition.

Record Catalogues as Aid

For the non-sync organ a search must be made in the record catalogues, such as H.M.V., Columbia, Decca, Parlophone, etc., for the best type of record available is given for this purpose, as this record will, after use, become an additional item in the non-sync library, and should be put in that portion of the library under the atmospheric mood for which it will in future be useful. Two firms have specialised in "film records" of the incidental type to meet specified atmosphere, viz., Boosey-Hawkes and Bosworths, but the numbers are sadly limited, and since war conditions overtook us, mostly unavailable or now completely stopped till normal conditions prevail again.

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Theme songs, if good, are useful [in] cluding in record programmes the we[ek] vious to film screening, but are very only an incident in the film itself and little or no value in the atmospheric [ef]for they are generally chosen to suit the vocalist as an embellishment, having to do with the main theme of the s[tory]

"Way Down East" Example

In the silent days we had some[thing] "theme" item for one, two, or even of the principals, always played when stars made an entry, a principle which followed by Wagner and other compos[ers] their grand operas. The first use of [the] in silent films came from America wi[th] elaborate musical scores of "Way D[own] East," and "The Four Horsemen," these being a revelation in close [fit] which one was for years after only too [apt] to copy in form and technique.

For the person who has no great exp[ert]ise but is a keen lover of music in general I [sug]gest the purchase of piano and orch[estral] catalogues of Boosey-Hawkes, Cha[ppell] Ascherberg, Feldman, Cramer, Ashdown. Titles sometimes will suggest quite wr[ong] atmosphere aimed at by the comp[oser] Listen in to the wireless for light and [sym]phonic orchestra items and endeavour make your own atmospheric reaction to performances.

Opportunities for Tie-up

One correspondent has the idea that opening records should be all chosen to centuate the atmosphere of the film to shown directly afterwards. I feel that this overdoing the matter. The final record sufficient, and the others should be greatly contrasted as possible so as

Continued on page vii

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EATING ATMOSPHERE WITH MUSIC

Continued from page vi

asure ...l entertainment to as many patron... as possible.

eat di...back in record playing is *vocal ...nouncement* synchronises or its pr...ntation, because it must be hat w... anyone knows the title poser ... the music played he or she nuch ...re interested, and, if neces- after ...rds purchase the recording own ...ivate use.

d a m...sic business in a town near a I would gladly tie-up with any if he would put the title of the n the screen, as both manager and ould mutually benefit as well as the patron.

clusion, in any doubt or emergency ice is at your pleasure, and I am to help in any way possible.

cript

must add a postscript to this article another matter—that of incompetent of kinema organs regarding which I nually receiving complaints.

minds of the general musical public, over a wide field, the chief objection nema organ concerns the use of the mulant effects, often misused so y even with full organ ensemble. lf complain of the utter inability of anists to reproduce the dance num- yed so effectively by the dance as. Many complain that organists eir instrument, never seem to vary companimental tone colours.

complain of what they rather effec- all "muddy" playing, which, of refers to excessive use of mixture ion in too many combinations.

er complaint refers to the incessant s of community and "dud" request es, supposed to be sent in by the yet all complete with slides for the w Monday, when very few of the knew who the "guest" organist e that week.

telligence and keen criticism of many audiences would astonish most or- if they sat in the stalls and listened comments passed, and perhaps more in the old "sixpenny" front seats, the organist thinks he must play to."

is no reason why every one of these presentation cannot be rectified; less reason why the B.B.C. cannot nists alone to do their own job "on " and the big companies who want the rival house in the very near will have to consider that "extra" n a human musical show can be, and er quality will beat quantity any day week, including Sunday.

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An Attractive List of Melodious Offerings

THE following communication, which arrived after Mr. Owen's article on the previous page was in type, bears out much of what has been written by our musical adviser and critic both in the KINE. and the IDEAL KINEMA. The list of records which the writer gives is an excellent one, and, as is pointed out, has stimulated interest and appreciation

I WAS interested to see your article on better-class music in the kinema which appeared in the October 7 issue of the KINE.

I send herewith a list of 20 titles I have compiled which you may care to pass on to others who are interested.

I am a mobile projectionist at the present time and therefore come in contact with all types of audience. For some considerable time I have concentrated upon this kind of music with excellent results. Excellent to such an extent that members of the audience invariably request particulars of record number, artiste, etc.

All the items on the enclosed list have been well proved and can be used with confidence. Some of the titles may not be familiar, but they are of such a melodious nature as to hold interest. It is good to see that musical taste is on the incline, and I think you will agree that it is up to us all to further the present trend.

G. A. DOUBLEDAY.
6, *Beverley Road, Driffield, E. Yorks.*

The following is the list of records:—

"Gaite Parisienne Ballet" (Offenbach), London Philharmonic Orch. (Columbia, DX883-4).

"Serenade in C, Op. 48, Waltz and Finale" (Tchaikovsky), Berlin Philharmonic Orch. (H.M.V., DB4586).

"España Rhapsody" (Chabrier), London Philharmonic Orch. (Columbia, LX880).

"Sleeping Beauty Waltz" (Tchaikovsky), Boston Promenade Orch. (H.M.V., C2892).

"Sylvia Ballet" (Delibes), London Philharmonic Orch. (Columbia, DX817).

"Coppelia Ballet" (Delibes), London Philharmonic Orchestra (Columbia, DX797).

"Trees" (Rasbach), Paul Robeson with Orch. (H.M.V., B8830).

"Intermezzo. Souvenir de Vienne" (Provost) and "By the Sleepy Lagoon" (Coates), Mantovani (violin) and Sidney Torch (organ), (Decca, F7563).

"Plaisir d'Amour" (Martini) and "Andantino in D Flat" (Lemare), Mantovani (violin) and Sidney Torch (organ) (Decca, F7609).

"Voices of Spring" (J. Strauss), Vienna Philharmonic Orch. (H.M.V., C2687).

"Haunted Ballroom" (Toye), Orchestra Raymond (Columbia, DB1868).

"Samson and Delilah"—"Softly Awakes My Heart" (Saint-Saëns) and "Serenade" (Toselli), Albert Sandler and Park Lane Orch. (Columbia, DB14).

"Crown Diamonds—Overture" (Auber), London Philharmonic Orch. (H.M.V., C3071).

"Fledermaus—Overture" (J. Strauss), Marek Weber's Orch. (H.M.V., C2646).

"La Bohème Selection" (Puccini), Marek Weber's Orch. (H.M.V., C2012).

"Eighteenth Century Dance—Quartet in F, Op. 3, No. 5" (Haydn), Philadelphia Symphony Orch. (H.M.V., D1995).

"Invitation to the Waltz" (Weber), Philadelphia Symphony Orch. (H.M.V., DB3699).

"Cavalleria Rusticana"—Intermezzo (Mascagni), De Groot (violin) and Edward O'Henry (organ) (H.M.V., B3489).

"Vagabond King" (Friml)—"Only a Rose," Anne Ziegler and Webster Booth (H.M.V., B9065).

"Aïda" (Verdi)—Grand March, Act 2, Boston Promenade Orch. (H.M.V., C2849).

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Surveyed by R. Howard Cricks, F.R.P.S.

MORE ABOUT BAD PROJECTION

The Public is Critical—The Need for Training—Velvet or Teak?—Beaded Screen —No Admittance

ken to task by Frank E. Cavey, chief e Regal, Henley-on-Thames, for my rks last month on the worsening of ction standards, which are, he con- pt to give the impression that there od projection left in this country. y continues:—

commit an unforgivable sin by I rarely go to the pictures myself.' st critic only gives an opinion of what himself viewed, and not on other talk. Haven't you heard of the who tell you So-and-so had a break- r five minutes, when actually it was natter of seconds?

, even if you rely on an expert's must be remembered that he is look- faults, and can find many that the ay never notice."

Guard Critics

reports to which I referred were from' ople on the technical side of the y (chiefly projectionists). May I point if I went to the pictures twice a week d be impossible for me to get a fair ction of projection quality.

whether the public notices such faults, agree that the non-technical patron oblivious to glaring faults, I may confess that the origin of my com- was a conversation between a group of Guards, none of whom had the slightest dge of the Industry, with the exception who owns an 8-mm. camera.

started by the latter asking me why hould be so many flashes and disfigure- prior to change-overs, and from this flood of complaints: Why was sound ertain show so hard to understand? as a colour film at another theatre so Why did it seem to be always raining on some films? What caused the screen to go black in the middle of a film?

Not O.K. for Sound

ONE of them—a radio engineer—had, he told us, got up in the middle of a performance to complain to the manager about excessively loud sound, and was indignant that he should have been told that nothing could be done about it.

There, I suggest, is the answer to the question of whether the public notices these faults. Patrons are rarely vocal in complaints—but that doesn't mean they don't notice faults, or that they do not spread the complaint around their friends.

I hasten to assure Mr. Cavey that I have every sympathy with the conscientious projectionist who does his best amid difficulties; he himself, for instance, has had in the last three years no fewer than 26 boys and girls pass through his projection staff, who, as he says, rarely stay long enough to learn the trade.

Lazy and Careless

BUT I still maintain that much of the trouble is not incompetence, but sheer carelessness and lack of conscientiousness. Can there be any projectionist who does not *know* what the cue-dots are for, and who does not realise the evil effect of scratches and punch-holes?

A. Tomlinson, chief of the Exchange Theatre, East Dereham, Norfolk, writes four pages on this theme. "I put the whole thing down to nothing more than laziness on the part of some so-called operators. First, the tins are bent up—but I find it's only because the wrong lids are on the tins. Parts are inside out—the leaders are missing or, if not, they are the wrong ones—I spent six hours a short while back sorting out a film which came to me with heads and tails off each part."

Mr. Tomlinson also complains of split reels, and his description of how he thinks this is done is rather hair-raising. "They watch for what seems to be the half-way, then take the bottom spool off machine, get hold of a handful and tear it off, put back another spool, collect yards of film off the floor, and hope to get it back again. When I get such a copy it generally means having to cut off six frames where the part has been torn.

"I am running my theatre with myself and a young lady who is new to the job; we two run the show, and, apart from projection, have maintenance, electrical jobs, etc., and oil engine to run—but I say for myself and assistant that the day I send films back like some I get I'll give up."

Theory is Essential

HOWEVER, I find considerable hope for the future in the number of projectionists—many of them now in the Services—who inquire how they can secure some theoretical training in their craft. For instance, C. Hall, a former G.-B. projectionist, now in the Fleet Air Arm, had his course at a local technical college interrupted by his call-up.

"As to putting over a show, and dealing with minor snags that crop up from time to time, I consider myself fully competent. But until the time when I can honestly say I know the theory side of my job, such as amplifier circuits, etc., I consider myself more of a liability than an asset to a corporation such as Gaumont-British.

"And another snag: Is the advent of television into the kinema worth working for?

Continued on page xiii

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ON-INTERMITTENT PROJECTION—ITS PROMISE AND DISAPPOINTMENTS

Difficulties of Ensuring Accuracy

By R. HOWARD CRICKS, F.R.P.S.

paper to the B.K.S. some six months referred briefly to the possibilities of non-intermittent projector. A certain est was aroused by my remarks, and I d several queries as to why the prin- s never proved successful. Since I onably convinced that the intermittent must sooner or later become obsolete, e of interest to consider the numerous which have been the subject of experi- nd have helped to swell the funds of nt Office; to attempt also to discover se have never met with success.

what are the advantages to be of the non-intermittent principle? e exhibitor's point of view, the chief to economise in light by the elimina- he shutter, which wastes 50 per cent. ight from the arc. This is a point nany systems have failed, for while ng with a shutter they necessitate the mall-aperture lenses, so nullifying any of light.

Film Life

pect of broader importance is the strain on the film. As I showed in r referred to (which is printed in the issue of the *B.K.S. Journal*) the pull intermittent sprocket on the film to about 6 lb., applied 24 times a imparting to the film an acceleration mile per sec.²—truly amazing figures. nination of the intermittent motion duce these stresses to a mere fraction come most of our troubles of emulsion nd strained perforations.

merous systems tried may be divided ee groups:—1: Those employing a mirror or mirrors; 2: those employing lenses; and 3: those employing risms. Let us consider the various in this order.

f Accuracy

years ago an American machine, the e, was seen in this country, in which e of the moving film was reflected by which oscillated to follow the frame e aperture, and then rapidly jerked its original position to pick up the ne. More recently, in 1936, we heard ilar principle in which the mirror, on a tuned spring, was oscillated ly. The reason for the failure of stem is not far to seek: that a very ree of accuracy of mirror movement ial, and it is simply impossible to this accuracy over a period of time.

I remember, too, seeing years ago a machine in which, in front of the lens, and at an angle to the optical axis, was a massive drum containing internally a number of mirrors. The rotation of the drum caused the mirrors to deflect the image of the moving film. Unfortunately, the inventor had seen fit to drive this drum through a chain, and again the impossibility of securing the requisite degree of accuracy was apparent.

Actually, this difficulty of securing accuracy of movement between film and moving components is one which has been regarded as fundamental in non-intermittent systems. It is analogous to the problem of securing constancy of film speed in the sound head. Another objection to any system employing mirrors is the difficulty of keeping the surfaces sufficiently clean to avoid image deterioration.

The Promise of Arcadia

Nevertheless, this principle of oscillating mirrors formed the basis of the only non-intermittent projector ever to have practical application: I refer to the Mechau Arcadia, made by the German firm of Leitz, and seen about 15 years ago.

In this, a number of mirrors (eight are shown in the sketch, but actually I believe 64 were used) were pivoted at (15) on a frame (16), rotating on the inclined spindle (17); the mirrors were rocked on cam faces as the frame (16) rotated. Light from the arc (1) was reflected off the lower mirror (5) and the mirror (6) on to the picture aperture (7), and as the frame (16) rotated, the mirror (5) rocked, causing the light spot to follow the downward movement of the film (8). The image was reflected off the upper mirror (5), through the lenses (9 and 10), and off the mirror (11) to the screen; again, as the frame (16) turned, this upper mirror (5) followed the movement of the film, so producing a stationary image on the screen.

Thanks to the exceedingly fine workmanship of this machine, the picture was exceedingly steady, and it was remarkable to see the machine run slowly, when one picture appeared to fade into the next. Only half-a-dozen of these machines were installed in this country, but a few are, I understand, in use in Germany. However, there must obviously be difficulty in maintaining the movement of the mirrors sufficiently accurate.

Moving Lens Systems

It seems then that we can dispose of systems embodying moving mirrors. What of systems using moving lenses?

The basis of all such systems is that if a lens is moved parallel with the film, and at exactly the same speed, the image formed will likewise move the same distance; if the speed

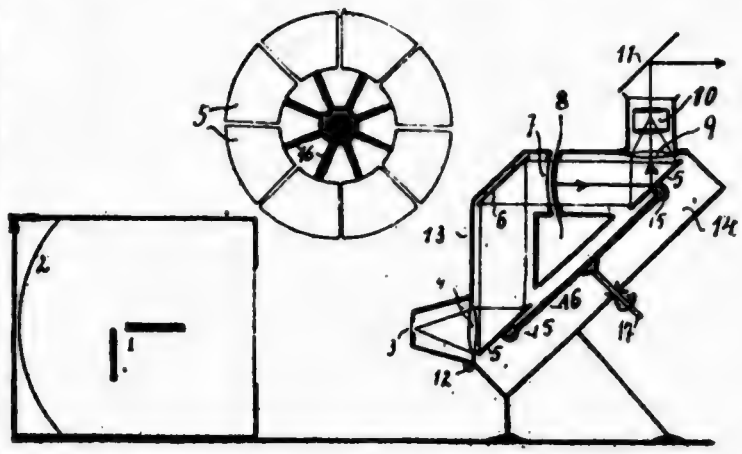

Fig. 1.—Optical system of the Arcadia projector

of the lens is very slightly less than that of the film, the image on the screen may be caused to remain stationary. One method then would be to move our lens down with the film for the space of just under one frame, and then rapidly jerk it back to pick up the next frame; the objections to this are obvious.

The alternative then is to use a number of lenses. In one system, they were mounted on a drum; this has most of the defects of the mirror drum, with the additional objection that if high-grade lenses are to be used, the cost becomes prohibitive.

A modification of this principle was demonstrated to me some years ago by H. S. Ryland, and is shown in Fig 2. In this case, the moving lenses were of very low power, and therefore quite inexpensive (actually spectacle glasses); the principal difficulty was again that of securing the necessary accuracy of

Continued on page xvi

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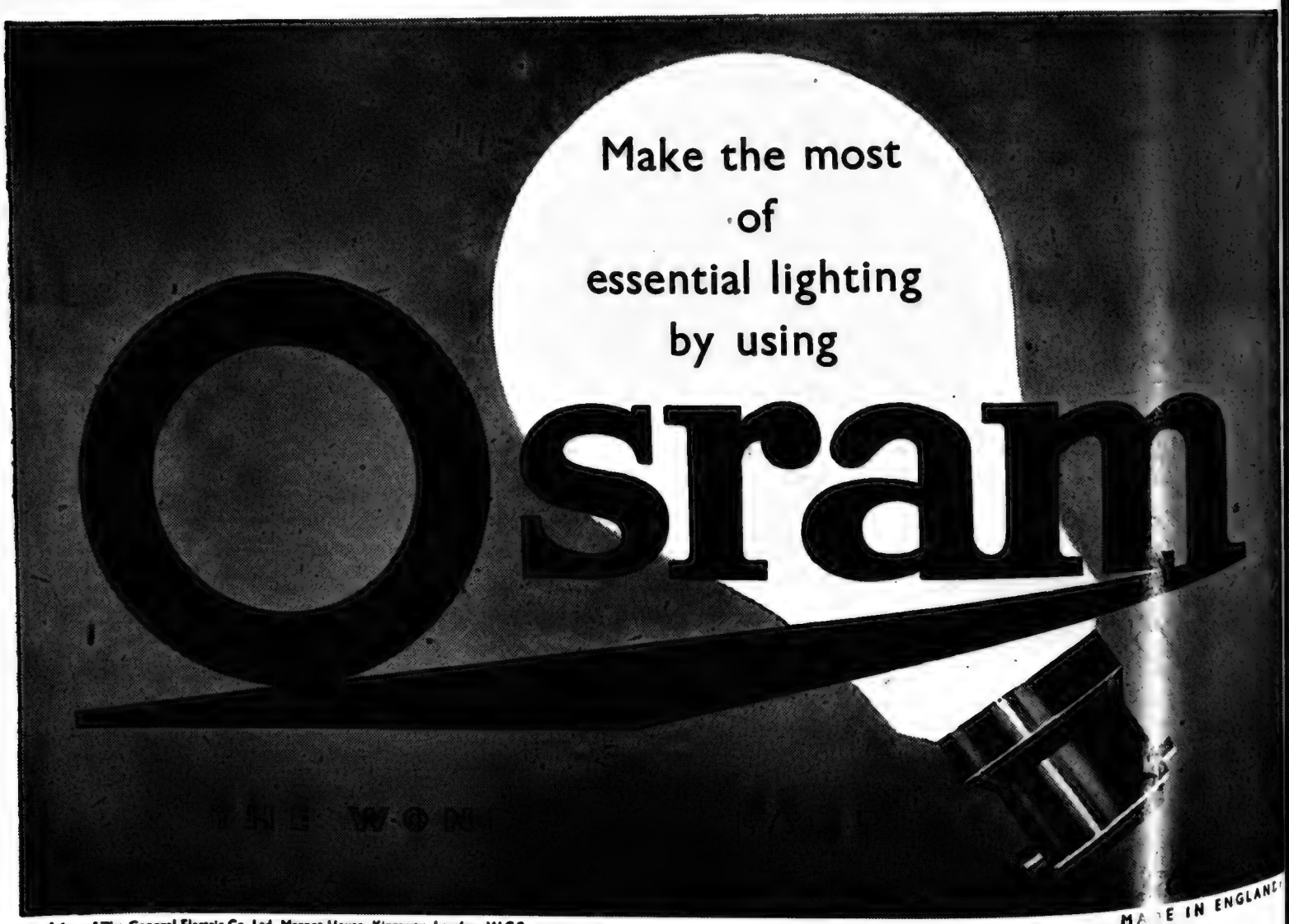

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MADE IN ENGLAND

…ema Technique and Equipment

Continued from page ix

…m I to …nd myself after the war if I … put among a maze of television gear …nothing at all about? Where am I … my technical knowledge from? "

…ar Possibilities

…nly answer I can give at the moment …hat t… B.K.S. and the C.E.A. are …e to …e needs of the situation, and …ns have taken place on several occa… …t can, I think, be safely said that as …conditions permit—it may be after the … before the end of it—some form of … will …e made available, first, to …cemen, later, to existing projec…

…rincipal difficulty to-day is to find …rs, otherwise things would already …ng on these lines.

…all's query as to what the N.A.T.K.E. …to do with the flood of projectionists … be on the market after war must, I …d, be addressed to Tom O'Brien or …rry—it will, I agree, be a bit of a …. (*See page xviii.*—ED.)

…f the Negative

… a visit a week or two ago from Alfred …is, G.-B. studio projectionist, on the …of the care of films. Mr. Davis was …e how he has occasionally had to visit … where film damage or other projec… …lts have occurred, and is thus keenly …d in the subject.

…rst point he made was the necessity …wing gate design to eliminate scratch… …w, every studio projectionist has that …sponsible of jobs, running negatives; …h on a negative may prove a very …atter. He calls for two alterations: …e provision of higher runners, or— … the same thing—a deeper channel— …nt scratches due to film buckle; and … for using velvet or teak runners for …es.

… the first point I am in agreement. …s do occur, due to the film buckling …bing where it shouldn't (a recent … the *S.M.P.E. Journal* is of consider… …rest in this connection).

…or Teak

…ET runners are undoubtedly admir… …e when running new copies, provided …et is renewed at frequent intervals, Mr. Davis urged, brushed down with …etrachloride after every reel. If I … projectionists would take this trouble, I would strongly agree with the adoption of the idea. But I am quite sure there would be that troublesome minority of projectionists who would never take this trouble; and velvet runners that are clogged with emulsion are worse than the most neglected of steel runners. For this reason, I do not consider velvet suitable for the kinema. A better material than velvet is felt; but this, again, necessitates frequent replacement, and also needs specially channelled skates to secure it.

However, there is, I think, a lot to be said for using teak. Many years ago we used it regularly as a substitute for steel or felt, and on the emulsion side, since most of the machines of those days had back-opening gates. My only doubt is whether it would stand up to the heat of the modern high-intensity arc. However, it would be well worth trying.

Idea submitted by H. Ponchery

BILL: It says here a lot of carelessness is still going on in operating boxes

JOE: Someone ought to do something about it. Have a look in your arc and see if the chips are hot yet

Loopy

MR. DAVIS was telling me of a case he had to investigate, where an exhibitor complained that a certain copy was out of sync. On examining the threading of the projector, Mr. Davis found that the sound-head loops were far too long. It appeared that the projectionist had no idea of what the diamond on the leader was for, and had therefore no guide to the length of loops.

There are, I know, other projectionists equally ignorant on this point. It would be a good idea if the standard leader were modified by adding the words SOUND HEAD above or below the diamond, so that every projectionist would know that in threading it should be put in the sound head.

The Beaded Screen

MEETING Fred Thearle, of Andrew Smith Harkness, recently, I was interested to hear some comments on my last month's article on screens. Referring particularly to the beaded screen, he told me that the beads are now being manufactured in this country, and are in good supply, enabling such screens to be installed in theatres where they are suitable. However, he agreed with me that comparatively few theatres warrant the installation of a beaded screen, because they are too directional for most auditoria, which means that the stalls will see a poorly lit picture.

He disagreed with the claims made from time to time that the directivity of a beaded screen can be controlled. The beads are of roughly the same size, and are simply rolled on to the screen with an adhesive. It is not commercially practicable to vary the distribution of the beads to control directivity.

No Admittance

A CIVILIAN projectionist in a military camp was recently able to do a service to the manager of a neighbouring hall by delivering to him films which had been wrongly addressed. He requested permission to view the box, and was told that such permission was never granted, owing to the large number of Servicemen, formerly projectionists, who had asked. He advocates a more helpful attitude towards those projectionists sufficiently interested in their job to make such a request.

One must agree with Mr. Simms that one can invariably learn a little from looking round another fellow's box. A manager is entitled to his views on the subject, but it would certainly be a helpful gesture to fellows in uniform to accede to such requests.

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In certain cases, where two or more reels are run on to one spool, part titlings and endings are removed by the operator, but should be replaced at the end of the run and care taken that they are replaced *on the correct reel.*

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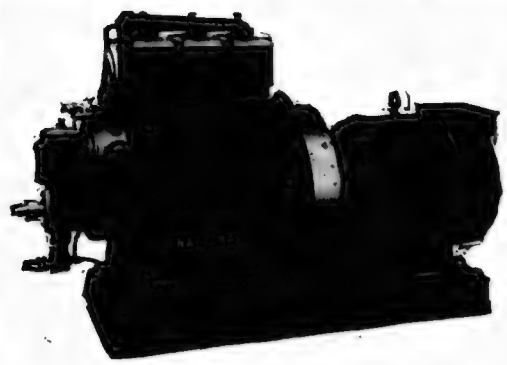

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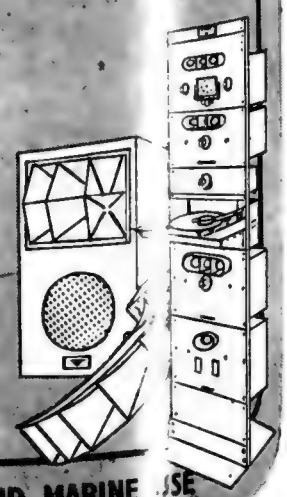

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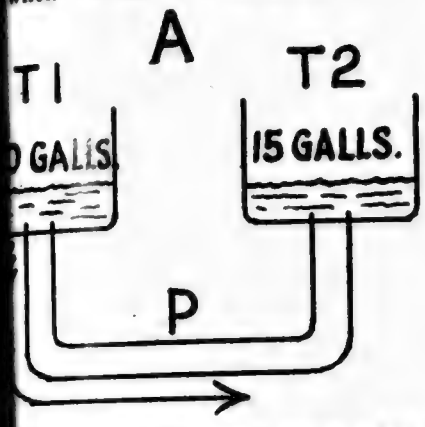
By SMEETON WILKINSON

uld now be clear (1) That an electric ent is simply the movement or the ion of infinitely minute particles of ity called *electrons*. (2) That when a current ceases the electrons do not cease to hey simply "mark time on the spot," eak, instead of streaming or flowing. h the flowing movement of electrons when current is "switched off" the



uantity 35 galls. Total pressure 350 lb.
Pressure difference 50 lbs.

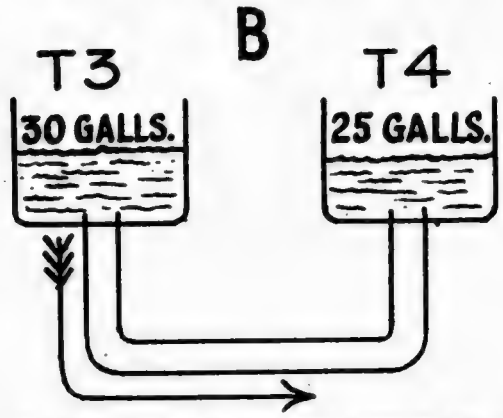
s continue their existence because part of the material of which the con- circuit is composed—for example, or carbon, etc. You may remember word current meant simply a flowing nt or circulation, and apart from the t the current may be continuously in ction, intermittently in one direction, lm during projection, or it may alter- oscillate to and fro; that is all it a smooth *flow*, a *flow* in spurts, a and fro.

esult of Pressure

ectric current is caused by electric , just as a current of air or water is by air pressure or water pressure; the m one point to some other point is lt of a difference of pressure between points; in terms of cause and effect l pressure difference is the *cause* of current is the *effect* of electrical difference acting upon a continuous oken electrical path which path is miliarly known as a closed circuit. te or total pressure rarely concerns sure *difference* is the important factor, following diagrams will make clear meant by pressure and pressure e. T1 2, 3, 4, 5 and 6 are identical nks. T1 contains 20 gallons, T2 15 gallons, a total in diagram A of 35 gallons; one gallon of water weighs roughly 10 lb., so we have a *total* downward pressure in diagram A of 350 lb., ignoring what may already be in the pipe P. Pressure in T1, 20 gallons at 10 lb. per gallon, equals 200 lb.; in T2, 15 gallons at 10 lb. per gallon, equals 150 lb.; a pressure difference between T1 and T2 of 50 lb.; this pressure difference, and *not* the total pressure, produces a *force* which will *move water* from T1 to T2 and the water current therefore flows through the pipe P in the direction of the arrow.

W.M.F.

The difference of water pressure producing the force which moves the water could quite accurately be called the water motive force, obviously another name for water pressure difference. In diagram B, T3 contains 30 gallons and T4, 25 gallons, a total of 55 gallons,



Total quantity 55 galls. Total pressure 550 lb.
Pressure difference 50 lb.

and on the basis of 10 lb. per gallon we have a total pressure of 550 lb.; yet in spite of the greatly increased pressure compared with diagram A we may expect the same water current through the pipe P in B as through P in A, and this is because the pressure *difference* between T3 and T4 is the same as the pressure *difference* between T1 and T2.

Diagram C gives a more striking example. T5 and T 6 each contain 50 gallons, a total amount of 100 gallons, and a total pressure at 10 lb. per gallon of 1,000 lb., a very much greater total pressure than A and B put together, yet no water flows through P; we have no water current in C because there is not pressure difference between T5 and T6 and therefore no force to move the water through P, no water motive force, hence no water-current.

E.M.F.

In electricity we meet pressure differences corresponding to those we have been considering in the diagrams, and electric pressure difference is very reasonably termed the *electro motive force*, since it is the *force* which *moves* the *electricity* and causes electric current. There are several terms for electrical pressure difference as follows: 1, Electro motive force (E.M.F.); 2, Potential difference (P.D.); 3, Pressure difference (P.D.); 4, Voltage (cannot be abbreviated without causing confusion).

It will be obvious from the foregoing that current is caused by voltage acting upon the closed circuit already mentioned as an unbroken conducting path. To sum up, voltage is the cause of current, current is the effect (if the circuit is closed).

The reason why voltage cannot be abbreviated to the initial letter "V" is that "V" is used for volt, and the volt is the unit of measurement of voltage, whereas voltage is the factor or quantity to be measured; for instance, M may stand for mile; therefore we cannot again use M for mileage because of the difference between the unit of measurement "mile" already denoted by "M," and mileage, which is the factor or distance to be measured.

Sources of Voltage

Electrically, we use V for volt, and when meaning voltage we use "E" for electro motive force (E.M.F.); this gives us two different letters and keeps the matter quite clear. It should be mentioned that "E" is the accepted international standard symbol for voltage (E.M.F.).

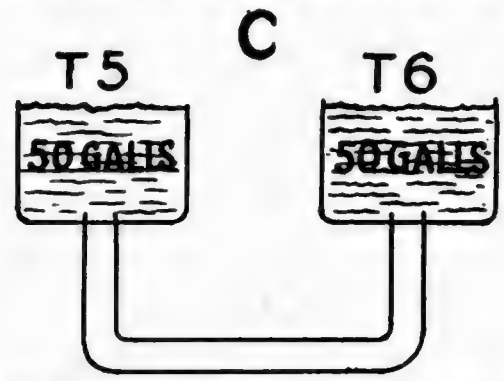
The sources of voltage, or E.M.F., are:—

1. *Primary* cells, such as the Leclanché, Daniel, Grove, Bichromate, etc., so called because when they are made up with the appropriate chemicals their first or primary function is voltage production.

2. *Secondary* cells (storage batteries or accumulators), so called because they are first made up with the appropriate chemicals; *then* a current must be passed through them for some time; *after* this they produce voltages as the second or secondary stage in the process.

3. *Generators*—(*a*) dynamos, (*b*) alternators.

Note carefully: (1) A battery is a group of cells of any number from two upwards. (2) A generator generates *voltage* not current; if, for instance, switches remain in the "off" position we have an open or broken circuit, no current flows therefore, but a very real



Total quantity 100 galls. Total pressure 1,000 lb.
No pressure difference = No current

voltage exists all the time the generator is running. (3) A generator producing direct voltage is called a dynamo; a generator which generates alternating voltage is an alternator. Remember the difference between a dynamo and an alternator by the following:—

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NON-INTERMITTENT PROJECTION—ITS PROMISES AND DISAPPOINTMENTS

Continued from page xi

movement—when I saw the machine the picture was far from steady.

Image Displacement

Another idea is to mount a number of lenses around a disc (this is the system employed in the Vinten high-speed camera).

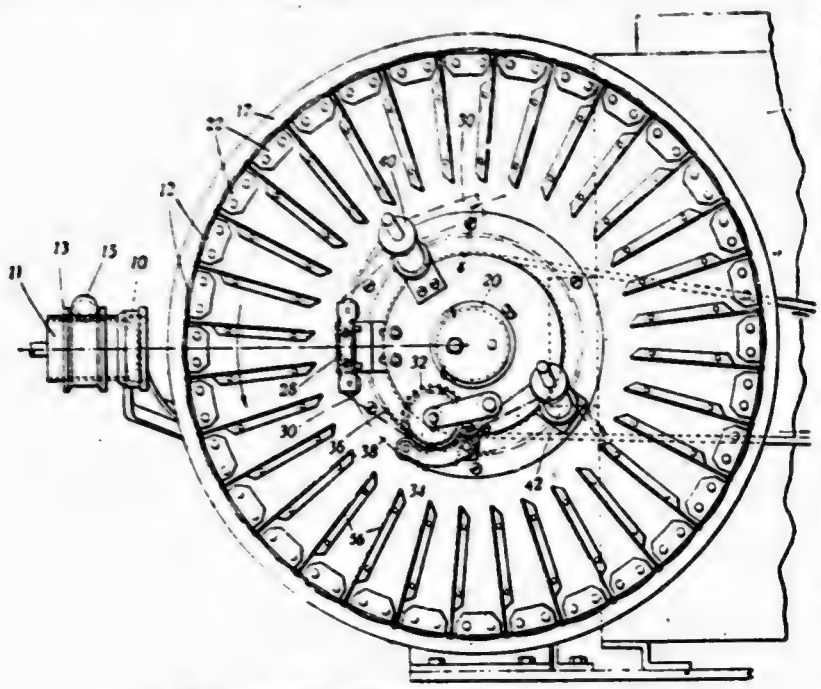

Fig. 2.—A lens-drum non-intermittent system

In this case, unfortunately, the lenses do not move in a straight path, and consequently some lateral displacement of the image occurs. To overcome this, one inventor arranged for his film gate to be jerked sideways by means of a cam; but here again it was not easy to maintain the standard of accuracy needed. Yet another way of overcoming this difficulty—one of which patentees seem remarkably fond—is to use a number of lenses connected together in a chain, and caused to move in a D-shaped path, moving downwards on the straight portion and returning on the curved part. Yet again, mechanical difficulties are formidable, and questions of accuracy arise, while all these systems suffer from a common objection: that the lenses cannot be of wide aperture, because their size is restricted by the need for maintaining a centre distance of about ¾ in.

The Prism Device

We come then to the third group of systems—those employing moving prisms. There is one system of this type which has proved practicable in a 16-mm. high-speed camera, which is the joint work of Kodak and Western Electric; the optical system is shown in Fig. 3 and forms the basis of any system of this nature.

Between the lens and the film is interposed a small flat glass block or prism, rotated at the rate of half a turn per frame of film. When the faces of the prism are perpendicular to the optical axis, light passes straight through, but as the prism turns, refraction occurs, which is designed to match the film movement. To any student of optics two faults will be apparent: first, that as the prism turns, the length of light path alters, so affecting critical focus; while, whenever light passes at an angle through glass, dispersion (the production of rainbows) occurs.

So, while this system is evidently suitable for a high-speed camera (in which critical definition of the image may have to be dispensed with) it is still not suitable for a projector, in which application another objection is that a shutter is needed to mask the movement of the prism when it has passed a certain angle.

This last objection is overcome in a machine which I saw demonstrated some years ago, which employed a large prism having ten faces, rotating at the rate of one face per frame of film. This, however, introduced yet another difficulty; no piece of glass is completely homogeneous, and the light in passing through the prism underwent scattering, resulting in a loss of contrast in the picture.

A Common Objection

An objection common to nearly all non-intermittent systems is that they do not form a picture aperture. In the case of the Kodak-W.E. camera, for example, a separate moving disc is provided to produce mask-lines. In the case of a projector, a considerable portion of the picture will be projected on to the screen surround. This fault must be at least minimised.

Glancing through the list of these systems—which could be multiplied hundreds did space permit—we may formulate some requirements of a non-intermittent projector for use in the ordinary kinema.

1. Reciprocating or oscillating movements must be avoided, unless mechanism can be devised of sufficient accuracy and robustness.

2. Back-leash between film and moving components must be avoided—preferably, optical components must be mounted on the same shaft as the film sprocket (although even this may introduce difficulties of film smoothness).

3. It must be possible to use lenses of reasonable focal length and of reasonably wide aperture, otherwise a gain in steadiness illumination will not be achieved.

4. Picture quality must be in no way inferior to that of an intermittent projector—a requirement which rules out the use of a multiplicity of lenses, on the grounds of excessive cost of high-grade lenses, and also appears to rule out any system employing an excessive number of reflections or refractions.

5. The picture must not overlap the screen surround to any serious extent.

6. Provision must be made for rack-over, a requirement which some inventors have overlooked.

7. Optical components should be completely enclosed, to exclude dust, and there must be no risk of oil reaching them.

8. The machine must be capable of easy adjustment to any sound system, or preferably should embody its own sound head, in either case with the correct picture-sound separation of 20 frames.

It will be gathered that the mere conception of film movement by optical means is not basically the most difficult problem. The difficulty is to comply with the numerous practical needs of a projector that is to be used commercially, and to satisfy at once the needs of the projectionist and of a critical public.

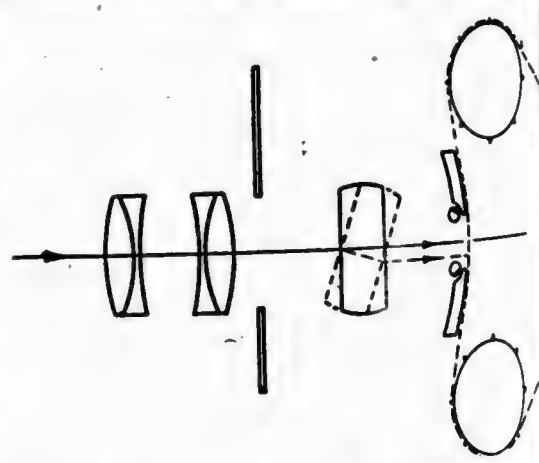

Fig. 3.—Kodak-W.E. optical system

However, the difficulties are by no means insurmountable, and I strongly urge manufacturers and designers to devote thought to the problems, for in the post-war world the factor which has, I suggest, been the chief enemy of this desirable advance—the conservatism of buyers—may be less potent.

Much film is ruined by splicing, or as more familiarly known, jointing. Joints are wide, stiff, buckled and out of line, the film to jump the sprockets, resulting torn perforations or breaks. Stiff and bad joints are caused by excess scraping of film or a too liberal application of cement or both, and such joints should be removed before projection.

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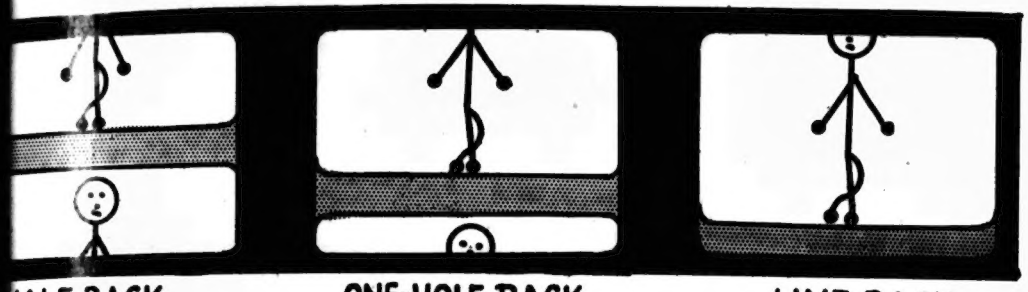
VI.—RACKING

By the Chief

f the first things you will have been ght is the way to thread a projec- ck. Your chief will have emphasised racking lever must be in the half ition, and the intermittent sprocket ocked position. otherwise errors will

if a projector is threaded in rack, ure should stay in rack; why then he machine be fitted with a racking Simply to allow for human frailties: for the possibility that the pro- is moved one-eighth of a turn round the cross, the locked position of the cross will shift one-eighth of a turn, and the four-picture intermittent sprocket will consequently pull the film half a frame higher or lower in the gate.

If your projector embodies this type of racking, turn the racking handle and watch what happens. You will see that the whole of the motion box turns, and the intermittent sprocket with it. But in addition, the shutter moves, why is this?



HALF RACK ONE-HOLE RACK LINE RACK

(yes, even you) may not always n rack, and for the danger that the have been joined with a misrack— nd point you will remember was in the first of these jottings.

esult of such faults may be either ck or a one-hole rack, in which, as n the sketch, Matchstick Mike finds are higher than his head; while ness in adjusting the racking lever lt in a line rack, in which part of k line shows on the screen, and as quence, Mike finds his head or his pped off.

provision is made in every projector sting the relative positions of the the aperture, to bring the film into early projectors, this was effected ng the aperture and the lens, but course, caused the aperture to move om the light spot on the gate, and also had to be adjusted. (In one the G.B. Eclipse, this adjustment ked by the racking lever.)

ext method tried was to swing the cross and intermittent sprocket the camshaft, so moving the film in . But it was found that when the was at some distance below the of the gate, the slack film flapped nd caused unsteadiness on the Therefore, in practically all modern s this procedure is reversed: the ves around the Maltese cross, and s the locked position of the inter sprocket; in other words, if the cam

A glance at Fig 2 will illustrate the point. In the upper half of the sketch we see what happens when the cam moves an eighth of a turn around the cross; instead of remaining in the middle of the picture shaft, the gearing (the dotted circles) has caused the cam to turn, and the picture shift is now at an end; therefore, the shutter phasing must be readjusted, as shown in the lower pair of sketches: instead of being fully closed, the shutter must now commence to open.

There are three ways in which this compensation of shutter phasing is worked. The general way is to use sliding spiral gears; to understand this principle, take a pair of spiral gears (the type that mesh with the shafts parallel) and slide one along the other—one of the gears will turn. Another method is to use a spiral slot or spline, which is also moved lengthwise. Yet another way is to use a tiny differential gear, not unlike that of a motor-car.

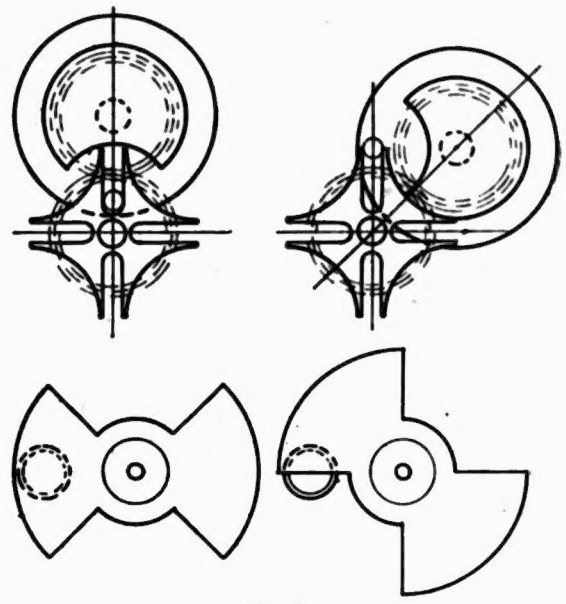


Fig. 2

Have another look at what happens when the racking handle is moved, and you will see a spiral gear or a spirally slotted sleeve move along its shaft, or a small diff. box turn. That is the shutter phasing compensation.

A good projectionist should rarely need to adjust his racking knob. But if you have to remove a misrack, try to be sure before you touch the knob which way it must be turned, and try not to over-shoot. Nothing looks worse than to see the picture moved violently on the screen in the wrong direction, and then moved too far in the right direction.

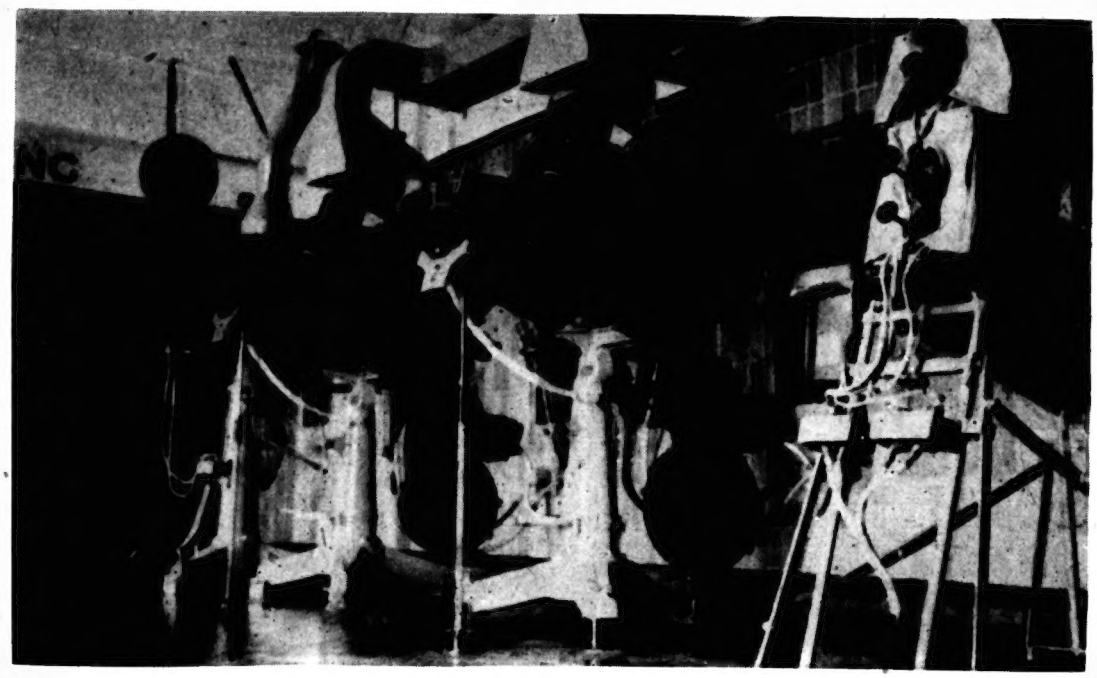
.K.S. BRAINS TRUST"

ext meeting of the B.K.S. will be held on Wednesday, November 10, at the eatre, Film House, Wardour Street, n the following representatives of all of the Industry will answer questions iety of subjects:—

E. Blake (managing director, Kodak), ngler (Western Electric Co., Ltd.), ton (B.B.C. film critic), Lieut.-Col. wis (past-president, C.E.A.). Question Leslie Mitchell (B.B.C. and Movie-

estions already received cover many of kinematography, technical, com- and entertainment, and a spirited n on some of the Trade's outstanding is certain to ensue.

refreshments will be served from Invitations will be gladly sent to bers.



Projection room at the Regal, Cambridge, from a photograph by L. Barr, formerly chief projectionist. Machines are Ross with Ross type B arcs; sound is RCA High Fidelity, P.G. 91 type

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K.P.E.A. HOLDS OPEN MEETING

What About Post-War Jobs?

AN open meeting of the Kinema Projectionists' and Engineers' Association held at the Kinema, West Ham Lane, London, E.15, on Sunday, October 24, had among the speakers, the president of the branch, S. T. Perry (in the chair), W. J. Pratten, secretary of the Studio General Council, and H. R. Wright, national organiser, N.A.T.K.E.

The chairman briefly went into the past and proposed future plans and activities of the organisation, and called upon W. J. Pratten to address the meeting on the trade union principles underlying the formation of this newest projectionists' adjunct to the N.A.T.K.E.

Mr. Pratten emphasised his interest in projectionist members and mentioned that a new studio agreement had just been signed. As all sections were under the one heading this could only reflect favourably on all other sections in time.

Educational Possibilities

He spoke of the dignity and prestige which the N.A.T.K.E. had achieved of late despite the difficulties of organising in these times. However, the position had not changed much and employers still bought their labour in the cheapest market wherever possible; it was therefore the business of the union to see that members were adequately catered for. T. O'Brien had put in some wonderful work on behalf of all members in all sections.

He was pleased to note that the K.P.E.A. proposed an educational policy and reminded his listeners that the studio heads were in many instances the heads of kinemas; thus the studios and kinemas came under the one control. This was an advantage which the union had not been slow to take advantage of. Trade union assistance in cases of victimisation was a responsibility where these monopolies were concerned, and he instanced a specific case. After the war projectionists would find themselves of much greater importance than even they are to-day.

H. Wright said the West Ham Trades Council would have sent a deputation but for the fact that it had a meeting of its own. It agreed that basic rates in the kinema Trade were deplorable. Existing agreements with the C.E.A. were now in process of being terminated, and he urged all projectionists to see to it that other workers in kinemas joined their appropriate sections.

Pointed Questions

Among questions from the body of the hall was one from a visitor, who stated that he was sorry to note the rivalry which appeared to exist among certain unions claiming to cater for projectionists. He was informed that steps were being taken now to clear up this matter once and for all.

A young visitor, who entered the projection room since the war, asked what steps had been taken, if any, to safeguard his job after the war. He was informed that whilst no definite promise could be made as to his position after the war, he could rest assured that all projectionists in the K.P.E.A. would be situated like [illegible] would certainly have their individual [illegible] reviewed where necessary. Steps would be taken to ensure that they would retain their positions, increased projection-room [illegible] would largely take care of that contingency.

The meeting then closed with a vote of thanks to Cecil Bernstein, director of Granada Theatres, for the loan of the theatre, and Mr. Keep, the manager, and his staff, for their efforts on behalf of the meeting.

Apologies were tendered for the absence of Miss Young, London branch secretary, who was unable to be present, also W. V. de Wolfe, F. R. Minns, Mr. Lansdown and Mr. Wood.

ECONOMY OF SOFT SOLDERS

An Appendix to B.S./STA.7—Economy Soft Solders, which has just been issued by the British Standards Institution, deals with specifications for solders, particularly from the aspect of economy in the tin content.

The solders are classified in four series. Sub-Series A.—Lead-silver alloys. Sub-Series B.—Lead-tin-antimony alloys. Sub-Series C.—Lead-tin and lead-tin-antimony alloys with small additions of silver. Sub-Series D.—Lead-tin and lead-tin-antimony alloys.

Guidance as to the choice of an appropriate solder, and suggestions for the uses for which the various solders are appropriate are given.

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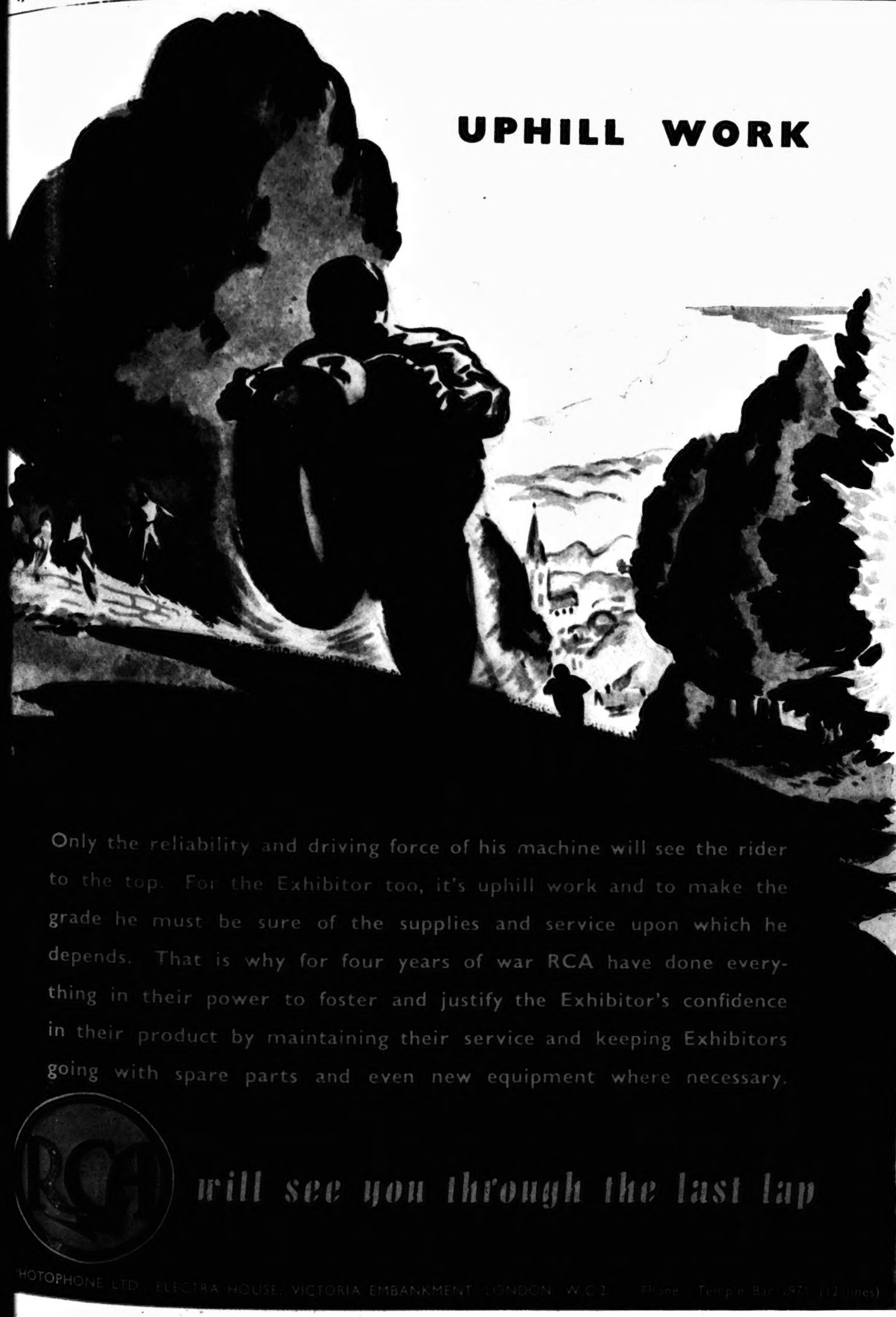

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